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>> 24

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CAROLYN NIKODYM / 40



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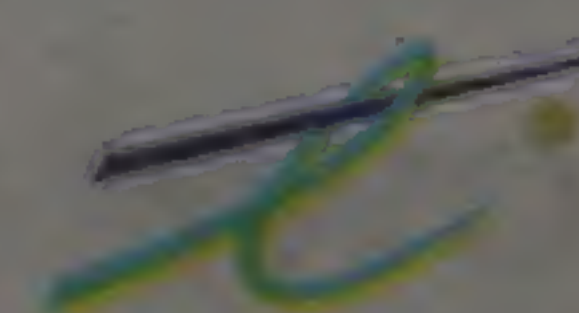
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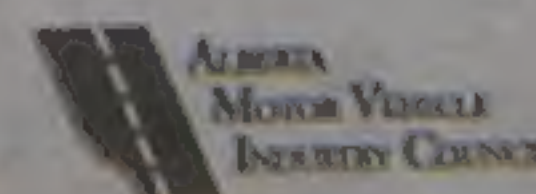
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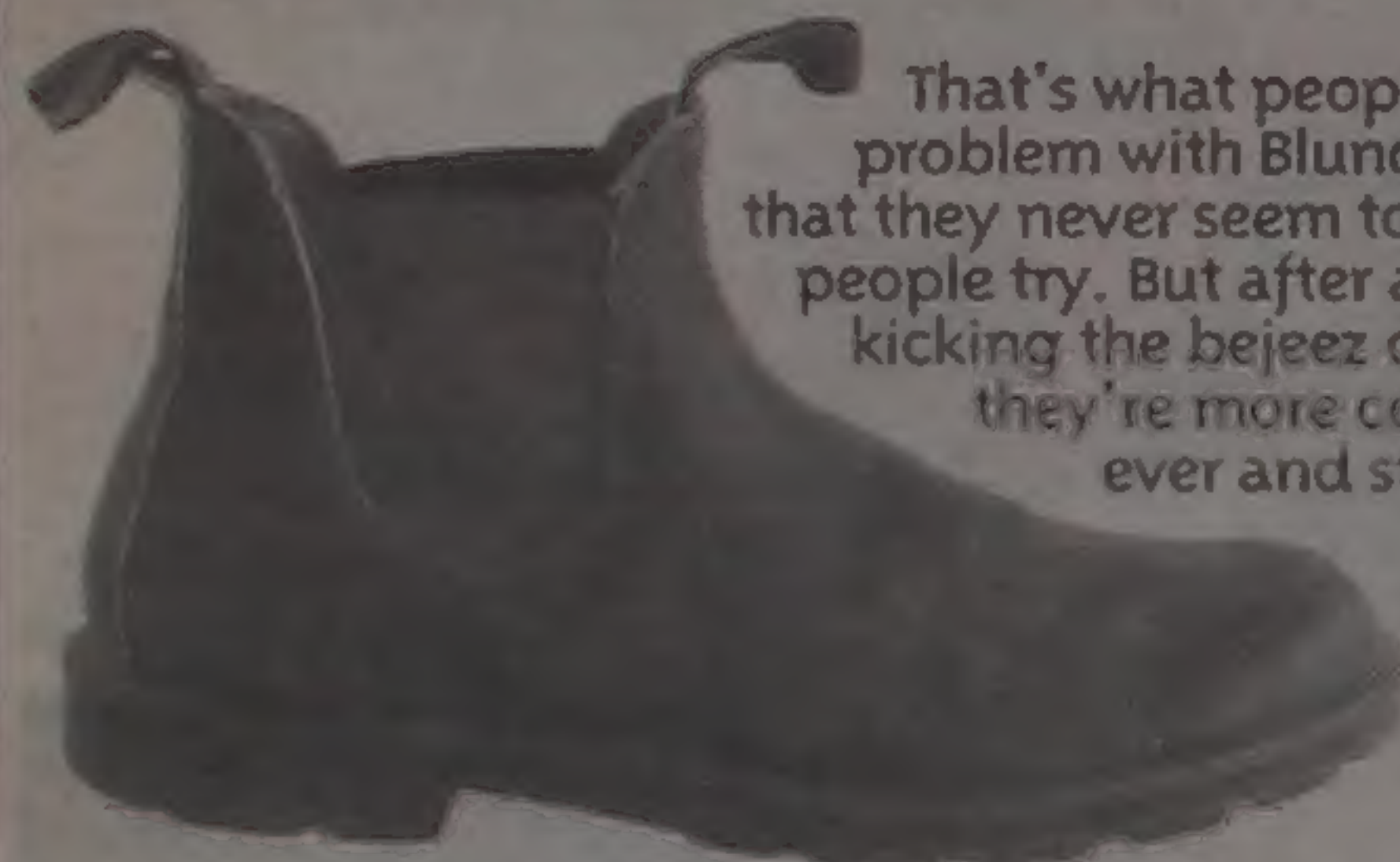
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INSIDE

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UP FRONT // 6

- 6 Vuepoint
- 8 Issues
- 9 ZeitGeist
- 9 Well, Well, Well
- 10 Dyer Straight
- 11 Bob the Angry Flower
- 11 In the Box

DISH // 19

22 To the Pint

ARTS // 33

34 Hopscotch

FILM // 36

36 DVD Detective

MUSIC // 40

- 44 Enter Sander
- 50 New Sounds
- 51 Old Sounds
- 51 Quickspins

BACK // 52

- 52 Free Will Astrology
- 54 Queermonton
- 55 Alt.Sex.Column

EVENTS LISTINGS

- 35 Arts
- 39 Film
- 42 Music
- 53 Events

COVER



40

Former Smashing Pumpkins/Hole bassist Melissa Auf der Maur launches a new, multi-faceted project in MADM

ARTS



33

U: The Comedy of Global Warming takes an interesting but long-winded approach to climate change

FILM



36

Disney's return to classic animation isn't just a gimmick in *The Princess and the Frog*



**NEW
YEAR'S
EVE**

**PARTY
GUIDE**
09/10

>> 24



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MUSIC

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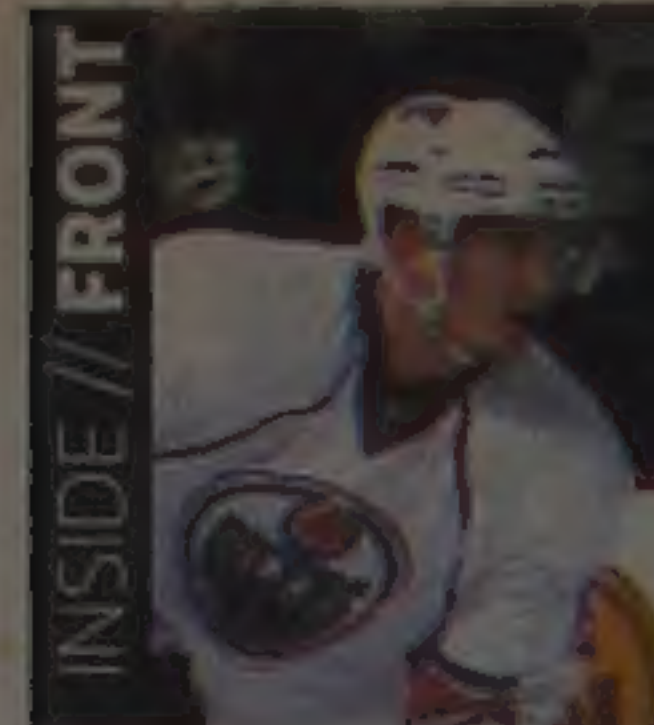
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EDITORIAL

Vuepoint

First steps on the street

SCOTT HARRIS

//SCOTT@VUEWEEKLY.COM

It may only be a one-block bit of a fairly light-use road, but City Council's decision to permanently close the stretch of 102A Avenue between 99 and 100 Streets is at least a small step in a welcome direction: improving street life for pedestrians. The space, between City Hall and Churchill Square, amply served by transit connections and bustling with activity both during the summer festival season and when the City Hall pool freezes over for skating, is the ideal spot to start a pedestrian experiment in car-saturated Edmonton and let's hope it's not the last.

Proposals have occasionally been kicked around to periodically close a stretch of Whyte Avenue—between, say, 103 and 105 Streets—to allow people to enjoy the shops, restaurants and bars a bit more ably, though up until now this has just been a pipe dream. For starters, the city probably needs another east-west arterial route close by to direct traffic to—say a bridge over the CN yards on 76 Avenue—but more importantly, the will just hasn't existed in Council: if anything, they've done everything they can to discourage street culture on the Avenue with

shortsighted and occasionally entirely illogical measures like cracking down on skateboarding and raising jaywalking fines to exorbitant heights.

But a willingness to permanently bar traffic is an encouraging sign that the city is moving in the right direction. Likewise the city's recent Active Transportation Plan, designed to get more Edmontonians walking and cycling on a regular basis. The change will more than likely be slow—objections are no doubt muted for this decision because of 102A Avenue's relative unimportance to the traffic grid—but this could well be the first step in a series of traffic slow-downs/shut-downs for areas pedestrians are interested in using. Not that they're asking, but considering similar temporary or permanent traffic closures on parts of Jasper Avenue, 124 Street, 118 Avenue and of course Whyte could provide spaces for a vibrant street culture to take hold.

Of course, traffic closures are only one method, and perhaps an unlikely one at that. But for Council to finally begin appreciating the importance of pedestrian access is an important step, and hopefully a sign that we can look forward to wider sidewalks, walking-friendly street design and more happening on our streets in the future. After all, this cold won't last forever. **V**

GRASDAL'S VUE



NUCLEAR ENERGY AND STELMACH'S NEW IMAGE

Letters

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

GO SOCIALISTS!

Dale Peter's letter "Socialists will destroy us all" (Letters, Dec 3 - 10, 2009) reveals just how deeply rooted the misconceptions about social democracy, the green economy, non-Conservative and non-Liberal government can be. When he mentions that "Canada already [has] the perfect balance," it has unfortunately been well forgotten that the current system of first-past-the-post government allows for a small group to impose its outdated ideology onto this country. It has been forgotten that over the years the numbers of the hungry and the poor in Canada have seen no change for the better. It has been forgotten that by investing more and more into preserving the worst practices in the natural resources industry at the expense of education and health care, our society as a whole fails to preserve the beauty of Alberta, the cleanliness of its air and water and soil for the children being born now.

In the 21st century, defining progressive social change as "driving out the wealthy and middle class with massive taxation and borrowing" urges for more advanced citizen education. If being a "centralist," as Mr. Peter calls himself, is placing obscure and archaic labels on social activists, open

discussion of new ideas, and the very possibility of combating poverty and no longer killing our own planet, then I'm in doubt any self-respecting adult would want to be a centralist. What truly will destroy us all would be more ignorance and denial.

ARTEM MEDVEDEV

NDP CANDIDATE FOR EDMONTON-LEDUC

HONEST DISCUSSION ON MEAT

In "We Don't Need Meat" (Letters, Dec 3 - 10, 2009) David Parker creates a straw man to argue his case for a meat-free diet. The Connie Howard he takes on to argue that eating meat equals obesity and junk food is by no means the Connie Howard of Vue Weekly who is pro-meat but most assuredly anti-obesity and junk food.

I have put it to Mr. Parker before that his enthusiasm for veganism and vegetarianism blinds him to the stark difference between producing meat by way of the industrial model and producing it by way of the organic family farm that seeks to repopulate our rural areas at the same time as it re-enriches our land with the organic droppings of healthily raised animals. It may be that even if Mr. Parker were to have the moral courage to confront this difference head on that he would still remain

anti-meat—I'm sure he would—but at least we might then have a real debate rather than one based solely on obsessive prejudice.

ROGER SWAN

REMEMBER THE OVERPOPULATION

Many thanks for publishing the collaborative editorial spearheaded by Ian Katz of the Guardian published in London, UK ("Fourteen days to seal history's judgment on this generation," Dec 10 - 17, 2009).

Clearly the necessity to fully understand and confront climate change has become one of the major issues of our time. It is, however, not the only major issue and maybe the most important one. Population growth is hugely important but it is or has become the elephant in the living room. Very few people especially in the media seem to want to address population growth. Prime Minister Harper has used China's previous lack of specific targets for reduction of GHG emissions as an excuse to refuse to get serious about meaningful reductions for Canada but he has never given China any credit for its reductions in population growth due to its one child policy instituted more than 30 years ago.

FRANK HANLAN

ISSUE NO. 739 // DEC 17 - DEC 23, 2009 // AVAILABLE AT OVER 1400 LOCATIONS

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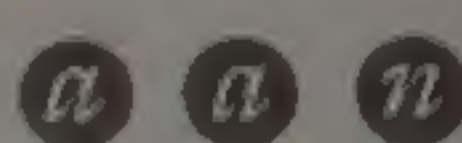
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Busted

Canada caught smoking behind closed doors in Copenhagen

JEH CUSTER
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One hundred thousand people flooded the streets of Copenhagen during a historic march demanding climate justice last Saturday, showing to the world that deals may be pushed behind closed doors and signed at the negotiating table, but they are won on the streets.

The march began in the main square in front of the Danish parliament led by the indigenous peoples delegation, and united civil-society organizations, environmentalists, socialists, anarchists and other groups. On route to the UN climate-summit negotiations centre, many speakers voiced anger that the agreement being negotiated at the summit essentially ransomed the development funding of poor countries in exchange for giving the rich a license to pollute.

"The carbon trade mechanism will only serve developed countries so that they can pollute at the expense of developing countries, peasant farmers, and Indigenous peoples. We need to work together, as a social movement, to expose the false solutions on the table at the climate negotiations, otherwise we will all suffer," said Henry Saragih of the peasant climate movement La Via Campesina. "Climate justice will only be achieved through solidarity and social justice."

And for a dreamy instant on Monday it looked like the message of climate justice had resonated with the Canadian government. Through a series of fake press releases, replica websites and news articles, an ambitious new Canadian climate plan called "Agenda 2020" was unleashed. Agenda 2020 spotlighted a goal of 40 percent reductions in emissions from 1990 levels by 2020, and pledged a whopping \$13 billion next year to help developing nations deal with climate change.

The flip-flop of the century was later revealed as an elaborate intercontinental operation spearheaded by a group of concerned Canadian citizens, the Climate Debt Agents from ActionAid and the Yes Men.

Environment Minister Jim Prentice refused to discuss the issue at a press conference yesterday, saying only that the hoax was "undesirable." But this was only the beginning of a red-faced day for Canadian negotiators. A leaked draft climate plan of the Harper cabinet, shockingly proposing to actually weaken the government's current emissions targets, hit the wire later on Monday.

"Our environmental, economic, and energy independence is one reason why it makes sense for the countries of North America to make common cause and implement aligned climate change policy," said the Environment Minister in lead-up

to Copenhagen.

But the leaked draft plan shows that aligning those policies would cut Canada's industrial emissions by 11 percent, compared to 33 percent under the Harper government's old plan. Looking more in-depth, it proposes to cut the projected 165 percent increase in emissions growth from the tar sands by a meager 10 percent by 2020, a position that enrages many in Copenhagen.

As Canadian negotiators met with other delegates, across town a protest led by indigenous peoples targeted the Canadian Embassy in Copenhagen.

"The Alberta tar sands are the most destructive industrial project on the planet. My family, and the community of Fort Chipewyan, are dying of cancer," said Eriel Deranger, a member of the Athabasca Chipewyan First Nation and campaigner with the Rainforest Action Network. "Instead of decreasing emissions in Alberta we are increasing them at the cost of my family, my community, my culture!"

Increases in tar sands emissions perpetuates the continued trampling on rights of indigenous peoples by expanding tar sands extraction. Harper's leaked plan also escalates inter-provincial conflicts in Canada. Within the Canadian delegation, provinces that have already taken climate action criticized Canada's weak-

ened emissions reduction targets.

And the provincial leaders are not alone: municipal leaders are also weighing in. Toronto mayor David Miller helped mock the feds by accepting one of Canada's plethora of Fossil of the Day Awards in Copenhagen, a dubious honour from over 400 civil society organizations to countries seen to be delaying or disrupting global climate agreement from happening.

"I think it's fair to say that Canada certainly has received some scathing criticism here for positions the Canadian government has taken—positions I've been very critical of because they're wrong. They're flat wrong," Miller said yesterday from Copenhagen. "It's really quite damaged Canada's international reputation."

But to the satisfaction of the Harper government, closed-door negotiations in Copenhagen may provide cover for Canada's climate change plan. On Wednesday, December 16 prior to the high-level "ministerial" phase, that Harper and Obama are attending, civil society observers and organizations, including the Canadian Youth Delegation, were denied access to the UN climate summit.

An emerging global network, Climate Justice Action, organized a response to the limited space that civil society and climate justice take up at the negotiations. The confrontational mass action of non-violent civil disobedience, dubbed Reclaim Power!, acted as an attempt by civil society to open up the UN climate summit and transform it. By overcoming physical barriers that keep people out of

the negotiations, Climate Justice Action held a People's Assembly.

"The Peoples Assembly, in opposition to the false solutions being negotiated at the climate summit, will highlight alternatives that provide real and just solutions: leaving fossil fuels in the ground; reasserting peoples' and community control over resources; relocalizing food production; massively reducing over-consumption, particularly in the North; recognizing the ecological and climate debt owed to the peoples of the South and making reparations; and respecting Indigenous and forest peoples' rights," says Climate Justice Action's callout for Reclaim Power!

The Peoples Assembly brought forward the issue of participatory democracy in recognition that opening up the negotiations builds the insight, oversight and global connection needed for a more credible process and integral outcome. After 15 years of UN climate summit negotiations, we still have no real solutions to the climate crisis. And Canada's contribution to negotiations has bottomed out to a particularly pathetic all time low.

"Rage is an appropriate response to what is going on with this failure. If we try to erase that rage we become part of the problem. How else will the world know how serious this failure is if we restrict ourselves to formulaic marches and polite panel discussions," said author/activist Naomi Klein in the lead up to Reclaim Power Action. "We show the stakes of the struggle with our willingness to take risks. Let's not belittle the fine tradition of civil disobedience." ▽

ALBERTA // LONG-TERM CARE

Get in line

The waiting list for long-term care in Alberta continues to grow

SAM POWER
// SAM@VUEWEEKLY.COM

Albertans waiting for a long-term care placement may have to wait a little longer according to numbers uncovered by the Alberta New Democrats. After requesting the wait-list numbers from Alberta Health and Wellness the New Democrats found that wait-list times for long-term care beds have tripled since 2006 and have increased by 56 percent since last year. The numbers include seniors waiting in acute-care hospital beds and those waiting in their homes and communities. To the Friends of Medicare, this is just further evidence of the increasing privatization in seniors care.

Ken Collier, Chair of the Friends of Medicare, believes Alberta has been headed down this path for over 20

years. "Alberta had a reasonable set of arrangements some time up until the '80s, they recognized the contributions that local communities made and then the public government ran long-term care facilities alongside the community-run facilities," he says. "But today long-term care for [the government] is not something they need to plan for—they're handing it over to the private corporations saying 'you do it.'"

The recent findings of the NDP only increase this concern over a growing movement toward privatization. Earlier this year the Public Interest Alberta Seniors Task Force released leaked documents from the Long Term Care Accommodations Variable Fee Structure Advisory Team. The documents, prepared for the Ministry of Alberta Seniors and Community Supports, showed the government target was to

increase a public-private partnership model for long-term care and increase bed closures by 80 percent over the next 20 years.

Spokesperson for Alberta Health and Wellness John Tuckwell is adamant private services always existed alongside publicly-run facilities. "There have always been private providers," he says. "And some of them are faith based. Caritas is a Catholic-faith-based organization and working with private partners is actually a feasible way of delivering necessary services."

But for Collier the issue of privatizing is not addressing the needs of the communities who are growing without planning for increased seniors-care need. "I live in Red Deer, for instance, where they have two public long-term care facilities that they've said will be

shut down and the people in them will move to a facility that used to be publicly owned but moved off to the private sector," he says. "And the government has said there will be no new beds even though the population has grown considerably."

And Collier knows longer wait times mean increased risk for seniors requiring care. "Most of the time it means that the senior is waiting in unsuitable circumstances," he explains. "At a nursing home you would have skilled staff and equipment, like cranes and tubs, that can't fit in homes even if a family could afford it. Acute-care hospitals are not designed for long-term care. Disruptions occur where staff are being asked to give a type of care they aren't normally asked to give."

Collier believes the lack of proper long-term care facilities can endanger the lives of seniors, suggesting that "some will attempt to live independently so they die as they freeze or starve and are unable to take care of themselves."

Increased privatization and dramatically-increased wait times, combined

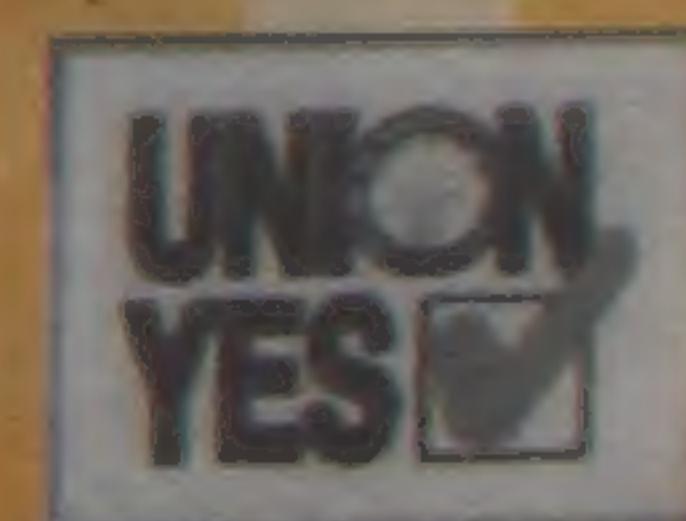
with the over \$1 billion deficit in Alberta Health Services, does not spell good news for seniors looking for long-term care in the near future. But Alberta Health and Wellness spokesperson John Tuckwell believes the government is doing what it can with decreased revenues.

"Revenues are down by \$6 billion," Tuckwell says. "The intention is there, but there are some economic challenges that need to be addressed. Our priority is the needs of those who are most vulnerable. We're trying to address those concerns as they arrive."

With an increasing aging population Collier believes the government is headed the wrong way in providing seniors care and worries about planning into the future. "Private facilities are aimed at those with a good income or pension," he states. "They have children with money or maybe sold off a business, farm or ranch, and they can buy themselves a nice service. Increasingly you'll find those on low incomes, those are ones being neglected, not getting the services." ▽

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Issues

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Needed debate

Canadians don't have the opportunity to question the tar sands

Imagine all of the opposition parties bringing a motion forward in Parliament to stop investment in and development of the tar sands. Imagine an informed national debate where both proponents and opponents of tar sands development get equal time and space in the country's major media outlet. Imagine every political party in the country having a clearly articulated position on the tar sands, and those positions becoming a key issue in a national election.

Sound unbelievable? Well this is exactly what happened over the course of the last year, in Norway.

The reason for the debate is that the government of Norway owns 66 per cent of the oil company Statoil which has a \$2 billion stake in a tar sands project which will soon begin producing some 20 000 barrels a day. In response to a Greenpeace campaign, a number of shareholders started to put pressure on the company to divest itself of its tar sands holding, and ultimately forced a vote on the issue at the company's general meeting in May.

Because the government was in favour of continuing the investment, the divestment vote was defeated. What followed, however, was an op-

position motion in parliament demanding that the government change its position. This resulted not only in a lengthy debate in parliament, but also in the public realm. The Norwegian government became incredibly well-informed on the tar sands and their impact. One of the major national newspapers took a strong editorial position against the tar sands, as did many other media outlets.

The debate continued right through the country's parliamentary elections in September, with each of the parties taking a public position either for or against development. Most of the country's parties came out strongly against, except for those that were in the governing coalition which was re-elected. The election results mean that Norway will continue its investments in the tar sands for now, but the pressure and debate have continued and intensified in the lead-up to Copenhagen.

The irony of this should not be lost on Albertans and Canadians. Citizens thousands of miles away in Norway have enjoyed the privilege of an informed public and political debate on the development of the tar sands and its impact—a debate that has not happened in Alberta even though this is

where the resource is.

Norwegians are very concerned that their financial wealth not come at the expense of the public interest. They have been careful to develop their own oil resources with an eye to their long-term well-being, and are now weighing the public interest cost of their development of our resources.

One of the main reasons that Norway can pay such close attention to their public interest needs is that they own a majority of their national oil company. This gives Norwegians a direct say not only in how their own resources are developed, but also now in how our resources are developed—a say we don't have.

In addition to Statoil there are currently at least three other companies operating in the tar sands that are either fully or partially owned by a government. Of course, none of them is Canadian.

A discussion paper released last week by the Parkland Institute suggests that it is time to change that. Right now, because it is privately owned, Canada's oil and gas industry is focused exclusively on maximizing profit and share value. That's not right or wrong or good or

bad, it is just what private corporations are legally bound to do—focus on their own private gain.

This focus on private gain causes a wide range of environmental, social, economic, and political problems for Albertans and Canadians. Whether it's funding climate change deniers and their accompanying public relations and lobbying campaigns, resisting any increase in royalties and taxes, or doing everything in their power to increase demand and consumption, their current operations are simply not serving the best interests of Canadians.

One of the best ways to change this reality would be for the government to buy the industry outright. There are no legal barriers to this kind of move, and it would not cost taxpayers anything as the cost of purchase would be covered by future profits. It is a move that is long overdue, and one that a majority of Canadians have indicated support for in past polling.

It would also be consistent with a trend taking place around the world. Currently close to 90 per cent of the world's oil resources are controlled by nationally owned oil companies. Governments around the world realize that the management and development of

this resource is far too important to be left to the whims of the marketplace and must, out of necessity, involve considerations beyond profit.

Owning our own oil industry would enable us to do things like work toward reducing consumption and demand, not develop in environmentally sensitive areas, use current profits from oil and gas to fund the transition away from oil and gas, and ensure that the negative impacts of developing the resource do not out-weigh whatever benefits it might bring—all things that a private for-profit industry can simply not do.

It's time we had that conversation publicly and seriously, and the Parkland report *Private Gain or Public Interest: Reforming Canada's Oil and Gas Industry*, available for free download on the Parkland web-site, is a good place to start. Then maybe the next time someone is having an informed public and political discussion about how and if the tar sands should be developed it will be us. ▽

Ricardo Acuña is executive director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.

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Canada dragging its feet on open-data initiatives

Earlier this year, I wrote about the budding momentum behind governments making their data more readily available to the public for reuse. Open-data initiatives have generated dozens of commercial and non-commercial websites that add value to the government data.

Some make the data more understandable by using interactive maps to provide visuals about where activities are taking place (e.g. government stimulus spending). Others make the data more accessible by offering services to customize or deliver government information (e.g. postal codes to allow public interest groups to launch advocacy campaigns).

The crucial aspect behind these initiatives is that the government makes the data available in open formats free from

restrictive licences so companies and civil society groups can create innovative websites, tools and online services.

Last week, the global open-data movement received a big boost in three countries that is sure to leave Canadians wondering why their government has been so slow to move on this issue.

The US issued its much-anticipated Open Government Directive, instructing every federal department and agency to take specific actions to open its operations to the public. Rather than simply identifying principles, the directive issued strict timelines for action.

For example, it requires agencies to publish "information online in an open format that can be retrieved, downloaded, indexed and searched by commonly-used

web search applications. An open format is one that is platform independent, machine readable and made available to the public without restrictions that would impede the reuse of that information." Each agency is required to publish at least three datasets within 45 days and to establish an open government section on its website.

Not to be outdone, the Australian Government 2.0 Task Force issued its draft report on how to make government information more accessible and usable. The task force's starting premise is that "public sector information is a national resource, and that releasing as much of it on as permissive terms as possible will maximize its economic and social value and reinforce a healthy democracy."

Consistent with that view, the Task Force recommends that public sector in-

formation should be free, based on open standards, easily discoverable, machine-readable and freely reusable. Since Australian government data is subject to crown copyright restrictions (much like Canada), the Task Force recommends releasing government data under a Creative Commons attribution licence.

This means that the government will still maintain copyright, but it freely licenses the work for reuse with no need for further permissions or compensation (only attribution is required). This approach provides an efficient means of freeing up government works without the need for legislative change.

The British government also made new open government commitments. Noting the success of recent initiatives—an online graffiti reporting site resulted in an eight-percent reduction in graffiti and a 30-per-

cent reduction in complaints—it adopted new public data principles similarly based on the release of public datasets available for reuse at no charge. It now promises to release more public data, including health, weather and traffic datasets, under open licences that enables free reuse, including commercial reuse.

These new initiatives herald a dramatic shift in the way governments use the Internet to make themselves more transparent and useful to their citizens. They may also leave Canadians asking if their government is not prepared to lead, then why not at least follow?

Michael Geist holds the Canada Research Chair in Internet and E-commerce Law at the University of Ottawa, Faculty of Law. He can be reached at mgeist@uottawa.ca or online at michaelgeist.ca.

**ZEIT
GEIST**

mgeist@vuwweekly.com

**Michael
Geist**

ALT HEALTH >> DIET

Diff'rent strokes

One size doesn't fit all when it comes to diet

I'm not going to be very writerly or objective today—I'm going to be personal. I'm going to write an open letter to those who wrote me about veganism and vegetarianism. First, thanks for writing. Second, I'm not trying to get you to abandon what works for you. Third, we agree on a few things: diet is closely linked to our health. Corporate food giants dictate what we eat. Most of the stuff on our supermarket shelves isn't food. Many vegans are in excellent health.

Beyond that, we could argue endlessly (though I promise I won't). No, the MONICA study wasn't a meaningless, obscure report. It was a multinational WHO project that included 21 countries and 10 million people. It was the single largest investigation into diet and coronary heart disease ever, conducted over a period of 10 years, and the results were clear: they found no correlation between cholesterol levels, fat intake and cardiovascular mortality.

And yes, the WHO also issued reminders in the wake of MONICA that the findings contradict an abundance of literature showing that saturated fats have been strongly linked to heart disease. But setting aside unwelcome research results in favour of the established wisdom happens all the time, for obvious reasons—we're heavily invested in the way things currently are.

We could argue about whether or not tryptophan and serotonin problems can be adequately resolved on a vegan diet with sources such as chocolate, oats, bananas or dates, and I could explain how these foods cause insulin surges in many people, and how insulin surges interfere with the delivery of tryptophan to our cells and with the transmission of brain chemicals.

We could argue about whether or not the fat-soluble vitamins A, D, K and E can be adequately supplied by a vegan diet. We could argue about how well we convert short-chain fatty acids to the long-chain ones we so badly need, though I will never budge on the fact that many of us—par-

ticularly those of us whose ancestors ate a lot of fish and meat—lack the enzymes necessary for the conversion.

But the bottom line is this: there is plenty of science on both sides of this issue, but it isn't science in the end that matters most to individuals. What matters to each of us is what works for us.

I've never been vegetarian, but eating less meat and filling in the gaps with vegetarian food left me deficient in vitamin A, B, C, D, E, K; in omega-3s, iodine, iron, calcium and magnesium, and that's just off the top of my head. It left me chronically hungry, producing too much insulin, and gaining unwanted weight. It made me achy, stiff, inflamed, cranky and insomniac. My thyroid was sluggish and I was getting hot flashes decades before I turned 50.

Within a few months of going Paleolithic, I feel infinitely better. I'm no longer chronically hungry, and the extra weight is coming off. It's been a long time since I've seen my acupuncturist or massage therapist or chiropractor. I miss them.

I have no interest in trying to sway those for whom veganism or vegetarianism works, but what reason would I have for abandoning what works for me?

I think where we all need to come to on this is an acceptance that some of us have genes that have remained loyal to our hunter-gatherer roots. There is nothing wrong with discovering meat to be medicine for us, nor for wanting to share that discovery with others who may be dying, literally, to discover the same thing.

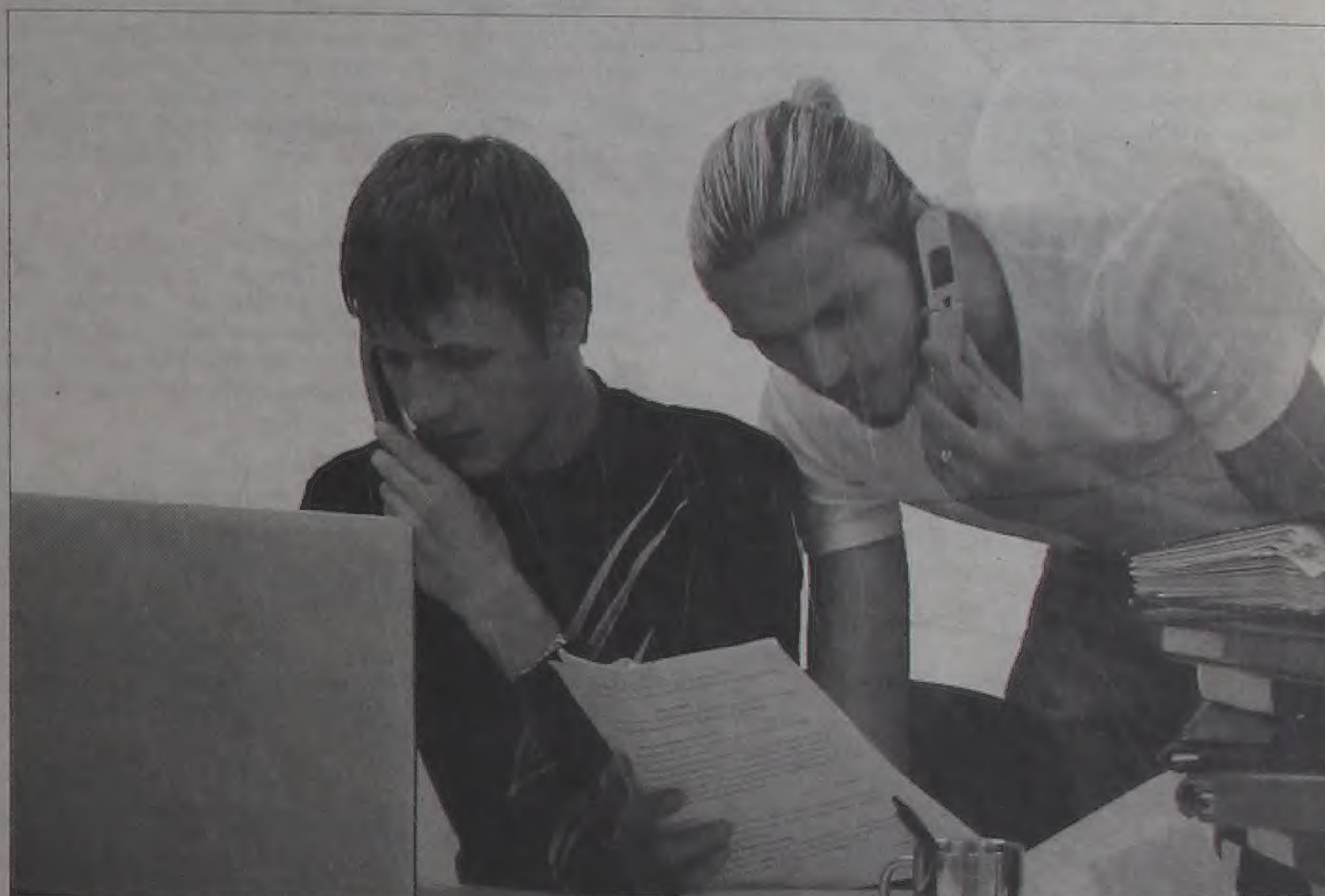
Lierre Keith may be a disillusioned vegan, but she did her homework. And it isn't, as I keep hearing, just her own story she tells. It's the story of thousands who, on switching to Paleolithic eating have had their arthritis and type-2 diabetes disappear, their cholesterol and blood pressure return to normal, their moods normalize, their anxiety and insomnia evaporate.

It's not the meat that's making us sick. **V**

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ARTIST: **BILLY TALENT**

Kidding ourselves

Canada is far from immune to the effects of climate change

The Copenhagen talks on climate change are going badly, which doubtless pleases the federal government. It thinks a weak agreement or none at all will serve Canada's economic interests better. It is wrong.

There are only two likely scenarios, really. One is the "business-as-usual" scenario, in which the developed countries do not reduce their greenhouse gas emissions fast enough and the developing countries just let it rip. In the other, the rich countries make big emissions cuts in the next 10 or 15 years, and the developing countries at least cap their emissions. That better future is still ugly in many places—but not in Canada.

Nobody gets away unscathed in the "business-as-usual" scenario. When British Foreign Secretary David Miliband revealed the latest numbers from the Met Office's Hadley Centre last October, predicting that a world in which emissions go unchecked may see a 4 C rise in average global temperature by 2060, he simply said: "We cannot cope with a four degree world."

Actually, Britain probably could cope. As an island, cooled by the surrounding ocean, it would be only three degrees warmer, which means that it would probably still be able to grow enough food to feed itself. That is vital in a four-degree warmer world, because almost nobody will be exporting food any more.

Oceans cover two-thirds of the planet's

surface and are cooler than the land, so the average temperature over most land areas is higher than the "average global temperature." The Hadley Centre predicts that a global average of plus four degrees means average temperatures five degrees to six degrees higher in China, India, South-East Asia and most of Africa, and up to eight degrees higher in the Amazon (which would burn, of course).

The result would be a 40-per-cent fall in world wheat and corn production and a 30-per-cent fall in rice by 2060—in a world that would by then have to feed two billion more people. So there would be mass starvation, and waves of desperate refugees trying to move to some country where they can still feed their kids.

Canada's only land border, fortunately, is with the United States, and the Americans would certainly seal the Mexican border against refugees from further south. They would want Canadian water though—and we would probably be short of water ourselves, because the further inland and the further north you go, the higher the temperature rises.

The Hadley Centre predicts that the thickly-populated parts of Quebec, Ontario and the eastern Prairies would be an average of seven degrees hotter than they are today. Alberta, British Columbia and New Brunswick would be six degrees hotter,

while Newfoundland, Nova Scotia and PEI, surrounded by sea, might be down around plus four or five degrees.

Would Canada still be a grain exporter at those temperatures? Would it even be able to feed itself? It depends on what happens to the rainfall, not just the temperature, but the answer might be no. Not being self-sufficient in food in a starving world would be a very unpleasant experience.

On the other hand, suppose everybody signs a climate treaty so effective that world emissions of CO2 peak and start to fall again by 2020. The latest study by the British Met Office says that would give us a 50 percent chance of halting the warming, a couple of decades later, at +2 C. That is the better future, but it still isn't pretty.

An average global temperature two degrees higher means that average temperatures over land would rise around three degrees—probably 3.5 degrees in the case of central Canada. If the rain still falls in the same places at the same times, that might leave Canadian food production at the same level or even higher, but closer to the equator it will be a different story.

In the tropics, the heat itself will be the main problem: rice yields collapse, for example, if the temperature is above 35 degrees during the critical fertilization period. In many places, even three degrees extra will push it into the red.

In the sub-tropics, drought will be the

crop-killer, as the rainfall shifts further away from the equator. Even the rain that does fall is likely to evaporate again from the hot, dry soil.

A few countries far from the equator like Russia and Canada may still be exporting grain at two degrees higher, but many of today's major grain exporters will be out of the business—Australia is already on the way out.

Assume a 20 percent loss of global food production and a billion more people by 2030, and we can expect recurring famines in the tropics and the sub-tropics. Hungry people move, across borders if necessary, and people in less afflicted countries may use force to stop them.

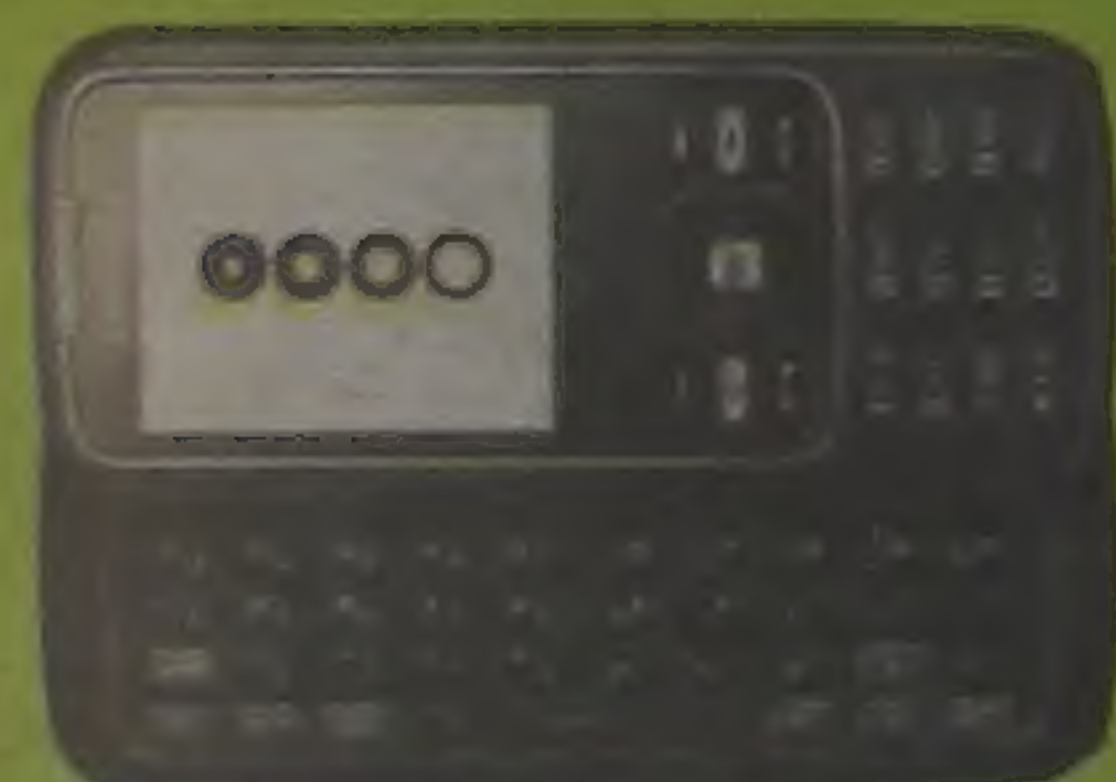
Regimes that cannot feed their people tend to collapse. Failed states and civil wars multiply. There may even be regional wars between countries that share the same river system when the water gets scarce. The two degree scenario is ugly and almost inevitable, but Canada would still be safe.

You get big problems closer to the equator at plus two degrees. At four degrees, Canada faces catastrophe too. That is the difference, for Canadians, between an effective climate-change treaty and a botched one or none at all.

Canadians, including the government, assume that we will be OK no matter what happens on the climate front, so we can afford to put our other interests (like protecting the income from the tar sands) first. It is not true. ▽

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in *Vue Weekly*.

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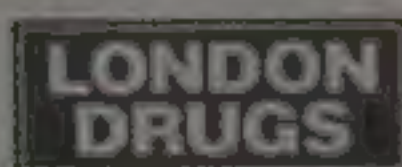
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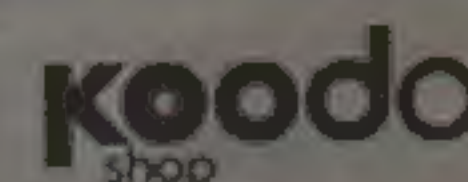
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More road trips!

It's getting fun once again to summarize a week of Oiler action. Last week started the way it should with a road win in Tampa Bay (3-2). The road trip continued with a 5-3 win in St. Louis. The team was actually down 3-1 after the first two periods. Four unanswered third period goals did the job. That win capped a five-game road win streak. Our Oilers returned home to freezing Edmonton to face the Los Angeles Kings. The overall win streak ended at five as the Oilers lost 3-2, giving the lead to LA late in the third.

Of Rubbydubs and Fancy Dans With just under half a season with a new coach, I'm really warming to old Pat Quinn. I was conditioned to dislike him in the past, what with him being the guy in Vancouver and also Toronto (two teams at the top end of my love-to-hate list) but there was always something seemingly genuine and warm about Quinn. I used to appreciate Craig MacTavish's quick wit, un-hockey-coach-like vocabulary and charm. I think I now prefer Quinn's genial, homey and disarming "fireside chats." He speaks in a no-nonsense manner, does not mince words and often refers to his players with a tone bordering on fatherly. At the end of his Toronto years, his interviews and comments seemed to have an edge of tension and defensiveness. Today he comes across as calm and in control. He doesn't freak out after losses nor does he attempt to apologize for them or put forth any bullshit to cover it up. My latest fave Quinn comment: while describing Robert Nilsson to the media last week, he related that Nilsson had been a bit sick and described him as "that guy on Peanuts with the dirt on his face." For readers under 25 (i.e. had their childhood years long after Snoopy and friends were still relevant) he was speaking of Pig Pen. It was so quaint and colourful a description, I grinned and laughed aloud in the car when I heard it. If I had a list of People I'd Enjoy Drinking a Guinness With (mental note: make one), Quinn would be among that esteemed group.

Tampa to LA—the hard way Last week the Oilers competed against, in this order, NHL teams from Tampa Bay, St. Louis and Los Angeles. Is there any possible way to link these seemingly unrelated hockey cities? Of course. Child's play! Let's start with the Tampa Bay Lightning. In 2004, the Lightning won the Stanley Cup, defeating Calgary (yay!). These same Calgary Flames signed a young, smallish undrafted player in 1998 but released the smurf after two seasons, 69 games and a paltry four goals. This player was picked up by Tampa in 2000. He would go on to score 234 more goals, including five seasons with 30 or more goals.

This player: Martin St. Louis. Which connects us to Team #2—the St. Louis Blues. The Blues' starting goalie against the Oilers was none other than former Oiler (and Red Wing and Blue Jacket and Sabre and Penguin) Ty Conklin. The name Conklin likely brings memories to Edmontonians both ugly (game one in the 2006 Cup Finals, anyone?) and thrilling (Conklin Shows at K-Days). Conklin Shows, the midway company, travels throughout North America but is based out of Brantford, Ontario. Who was born in Brantford, Ontario? You know it. Phil Hartman—the voice of Troy McClure and many others. Let's catch up: Phil Hartman was born in Brantford, which is home of Conklin Shows, a company that shares the surname of Blues goalie Ty Conklin. Hartman was tragically shot and killed in his home in Encino, 24 minutes by Google Maps time from Staples Center, home of Team #3—the LA Kings. You thought I was going to say Gretzky, didn't you? Too easy.

Oiler player of the week: Let's give the prestigious In the Box OPOTW nod to Gilbert Brule, with an assist against Tampa, two goals in St. Louis and some consistently tough, energetic play. Honourable mentions: Storts (Gordie Howe Hat Trick in Tampa!), JDD (notched some more wins in net as the Bulin Wall remains torn down). ▽



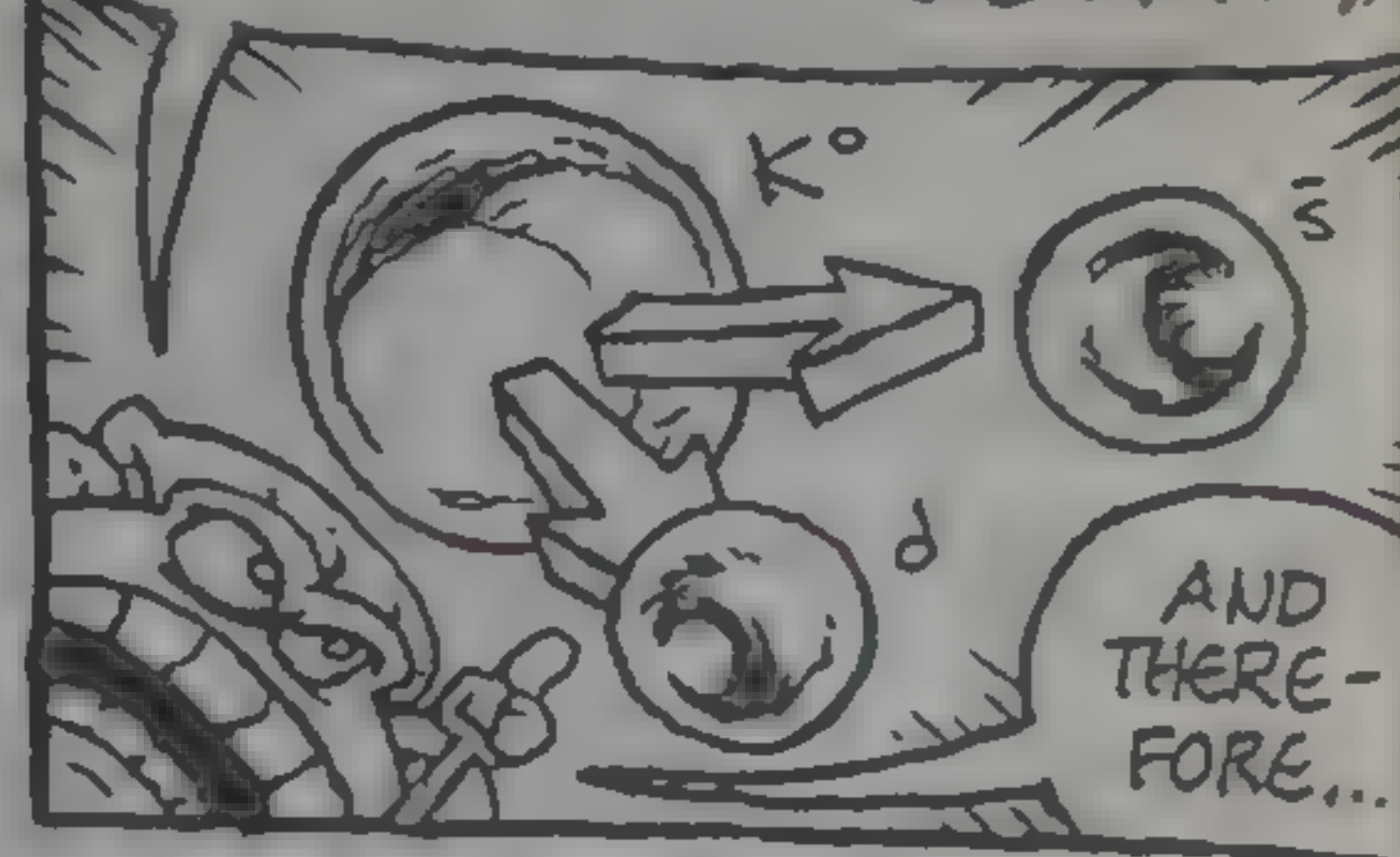
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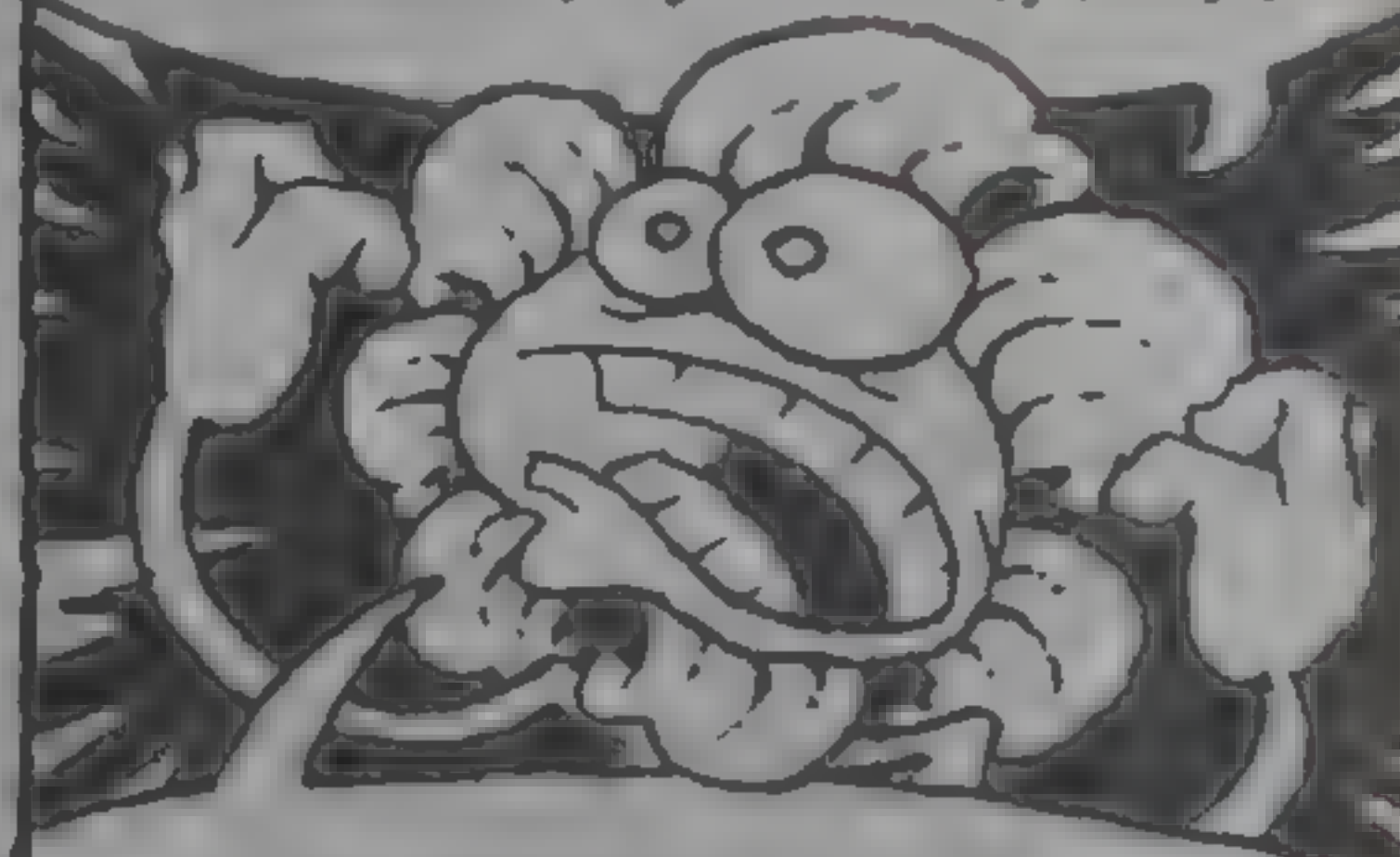
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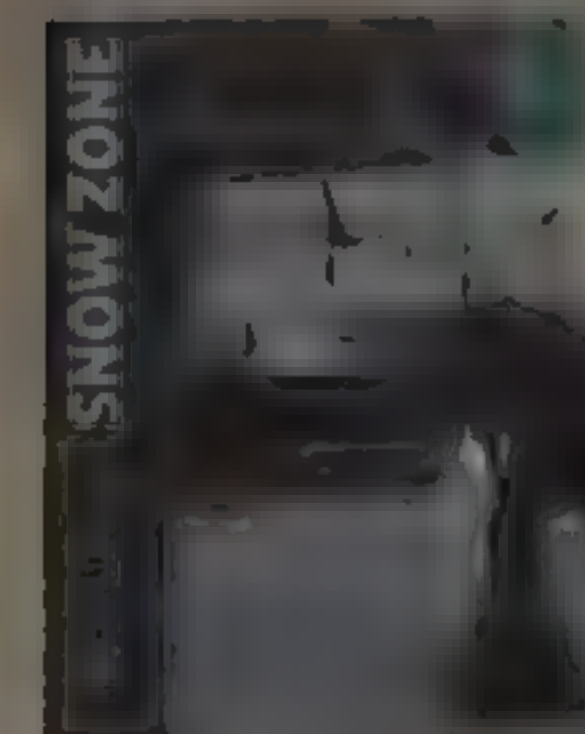
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SKIING // GOODWILL

Santa of the Summit

RCR reinvests profits in community

BOBBI BARBARICH

Laura Nelson is haggling with a contractor over the phone. "I can see why your quote was so high," reasons the Fernie and District Historical Society president. "But it saves us a lot of money, \$1300 versus \$5000. I'll get my boys to come help me."

Nelson will have to crawl into the 60-centimetre-wide crawlspace of the society's newly leased, century-old building to spray cellulose insulation. It's a dirty, intensive job.

"It's gonna be ugly," she says, hanging up the phone, then glancing at me. "It's just one day in my life. I can handle it."

Nelson is passionate about Fernie's vibrant history. In addition to her position as FDHS president, Nelson is a fourth generation Fernieite and as evidenced by the plaster dust on her down jacket, the society's labourer. She's also the project manager and grant writer.

In an effort to literally and figuratively build the society, Nelson applied to Resorts of the Canadian Rockies' Summit Fund last year and was awarded \$21 000 over the next three years. In 2007, both the Fernie Alpine Resort and Kimberley Alpine Resort (under parent company Resorts of the Canadian Rockies) announced each resort would donate a total of \$150 000 over the following five years to local organizations and charities. The mandate of the fund is "to enhance the community by supporting sustainable local projects that create positive opportunities and outcomes for its citizens."

For the FDHS, the Summit Fund had perfect timing. When the BC government pulled the \$160 000 funding plug Nelson was counting on for operations as well as renovations to their first reliable home, the FDHS was nearly crippled. The Fernie community, however, stepped in with in-kind labour donations, cash and volunteers. But one of



CHRISTMAS CHEER >> Laura Nelson holds up an RCR Summit Fund cheque for \$7000, payable to the Fernie and District Historical Society // Bobbi Barbarich

the major supporters was, somewhat unexpectedly, RCR.

Typically, large corporations operating a town's beloved recreation area from distant city head offices don't have warm reputations in every local's heart. Tarsands corporate billionaire Murray Edwards saved RCR 10 years ago, taking the fledgling Fernie resort from under bankrupt Calgary ski magnate Charlie Locke. The ensuing expansion, floods of people and rocketing property taxes begot a relationship with some Fernieites that was at best cautious and at worst bitter.

"The Fund has been well received by the community," says Nelson when I ask how the monetary gesture impact-

ed Fernie's impression of RCR. "It's bettered our relationship. It's helped localize the resort, to bring it back from being up on the hill or being in another city and make it local." And Fernieites are serious about being local, as well as being more than a place for weekend recreation.

"Fernie has been here for generations. We built this town long before it became a ski hill," Nelson insists. "RCR choosing to support the FDHS shows respect for the community."

RCR Sales and Marketing Vice President Matt Mosteller wants the fund to focus on volunteer organizations that make the community work. He claims it's the best way to give back to the community. "Most of what we've

supported in the past will have long-term benefits that are not immediately obvious," reasons Mosteller in general reference to previous RCR community support methods. "The Summit Fund is more obvious, cash-in-hand. It shows the communities we fully support them."

Also under RCR's umbrella, Kimberley Alpine Resort is working to embrace the town. Says Mosteller, "People often don't realize the good local heroes have done. The recipients of the Summit Fund are passionate, caring and committed to their communities, people like Brenda Birrell and her crew."

With her husband John and several others, Birrell organized Kimberley's inaugural Bootleg Sled Dog Race in

SHOW ME THE MONEY

Ever wonder where your lift ticket fee goes? In Fernie and Kimberley, a portion of resort profits go back to local organizations. Here's a list of major donations from this year's Summit Fund

Fernie

Isabella Dicken Elementary School
Playground
Fernie Historical Society
Fernie Search and Rescue
Taste of Fernie
Emily Brydon Youth Foundation
Fernie Interpretive Centre College of the Rockies

Kimberley

Kimberley Arts Council/Centre 64 Society
Bootleg Sled Dog Races
Kimberley Curling Club
Kimberley Nature Park Society
Kimberley Soccer Association
Kimberley Summer Theatre
Kimberley Cancer Society Relay for Life

February 2009. "I read Winterdance by Gary Paulsen and knew sled-dog racing was what I wanted to do," she recalls, explaining her inspiration for dog racing.

Having sprint-raced her dogs all over the continent since retiring from a fruitful history with the ski industry, the Birrells executed an impressively successful race in Western Canada. Typical races draw 500 spectators. The 2009 Bootleg Sled Dog Races—purely a race for charity—drew 3600 and raised over \$18 000 for the East Kootenay Friends of Children Fund.

With Summit Fund recipients donating to charities like EKFC, a kind of pay-it-forward momentum starts to build.

CONTINUED ON PAGE 13 >>

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Ominous momentum

Early trends (good and bad) to watch in the mountains

Avalanche awareness

January 8 – 10, 2010, most ski resorts will be hosting avalanche awareness days in conjunction with the Canadian Avalanche Association. Fernie hosts the main event but all the other resorts will be joining up with local members to make for an educational and eventful weekend.

Canadian avalanche deaths had been decreasing significantly between 2003 and 2007 but the past two years that trend has reversed and then some. Last year was the second worst in history, with 26 deaths. Nineteen of those were attributed to snowmobilers, making it one of their worst seasons ever. Only one backcountry skier and four out of bounds riders were swept away—a stat much below the seasonal average.

With such wide disparity between the number of snowmobiler deaths compared to other backcountry users, avalanche experts suspect education and training play a significant role in creating this gap. More snowmobilers will have to get on board with training—and then use that knowledge to make wiser choices—if they want to be safe.

If you are at one of the resorts in early January, be sure to take in some of the activities so you too can be aware of the dangers. If you are planning to hit the backcountry this year, make sure you go to avalanche.ca and find a course that's right for you.

If you plan to go under the ropes and ski out of bounds, I suggest you re-think your actions. In the past 10 years, 11 riders have been buried by unsettled snow packs. Stay in bounds or you might be number 12.

Double corked by Shaun White

American snowboard superstar Shaun White continues to dominate the field at US halfpipe events. This is the same Shaun White that you see on the cover of your favourite snowboard video game.

Four years ago, when he was only 19, White took home Olympic gold. Since

then he's only gotten better. As soon as a rider unveils a new amazing trick, others try to duplicate it to keep pace with the judging but his latest trick has been difficult for others to master.

Not satisfied with just performing one double cork in a run, White has been consistently landing back to back double corks. Currently only his teammate Louie Vito comes close.

Last weekend at Copper Mountain, White nailed it perfectly again and easily took first place. This result virtually guaranteed him a return ticket to the Olympics while others are left scrambling for the other positions. Canadians Charles Reid and Dustin Craven competed in the 15-man final, finishing 12th and 15th respectively.

Canadian freestyle women dominant

Kristi Richards from Pemberton, BC is ruling this year's early season World Cup mogul events. Olympic gold medalist Jennifer Heil from Red Deer is not far behind.

Last weekend in Finland, Richards won gold on Friday and on Saturday she came back from a poor 15th place qualifying run to move all the way up to a second place finish. Heil placed fifth and third respectively.

Before they head for the Olympics, Albertans do have a chance to see these ladies compete. On January 8 – 10, WinSport (COP) in Calgary will be hosting a World Cup mogul event, so put on your red toque and go cheer them on.



RCR SUMMIT FUND >> Ensuring the survival of community initiatives // Bobbi Barbach

GOODWILL

<< CONTINUED FROM PAGE 12

Currently, there is no financial or logistical support for families of sick children in BC who have to travel to be with their kids during medical treatment. The EKFC lessens the family's financial burden for travel.

Birrell strongly feels the Summit Fund's \$4000 donation gave the race legitimacy for other sponsors to get on board. "RCR made a huge difference as our single biggest supporter. It left a big impression on Kimberley."

The Birrells are familiar with tenuous relationships between resorts and nearby towns. They moved west from Ontario in the late '70s, initially working as ski instructors. Brenda managed retail endeavors both on and off the hill, and John has been the general manager of Blackcomb, Red Mountain Resort and Island Lake Cat Skiing. What drew the Birrells to Kimberley was its strong community of compassionate people.

I questioned whether the Birrell's ties to the resort and the industry gave them an advantage over other applicants for the Summit Fund. "We've known Matt via ski coaching for a long time," replies John. "There's certainly a level of trust between us. Perhaps that's why, as first timers, we were able to get impressive funding."

It would be easy to object to RCR's

intentions and say the Bootleg Sled Races got their funding because the organizers know RCR representatives. However, in a small, tightly woven community like Fernie or Kimberley it's hard to pretend you don't know someone. Knowing people makes it easier to renovate your home or rebuild a historical building. In Fernie, Nelson draws from local contractors, her family and tradesmen who volunteer to help renovate.

The success of the Bootleg Dog Sled Race was due in large part to how the community came together—volunteers were exceptional, resources like space on the golf course were free, spectators donated despite free admission and the local radio and newspapers promoted the races without being asked.

A corporation doesn't have a face until it meets with community leaders. The Summit Fund covers a wide variety of recipients, from theatre programs and writers' conferences to food banks and nature societies. The common thread is not that the grant writer might know someone in head office—which is indeed plausible—but that the individual, group or club needs a hand to continue making the community a rich place to live. That the hand is coming from a corporation is perhaps an example of the big wigs helping out the little guy. But maybe it's a better example of the big guy learning from its community.



* snow conditions report *

* Local *

- * RABBIT HILL • Open on limited terrain.
- * SNOW VALLEY • 60cm base, 4 lifts and 9 runs open.
- * SUN RIDGE • 60 cm base, 5 lifts and 10 runs open.
- * EDMONTON SKI CLUB • Now open

* Alberta *

- * CANADA OLYMPIC PARK • 4 lifts and 6 runs open.
- * CASTLE MOUNTAIN • 46-85cm base, 17cm of new snow
- * LAKE LOUISE • 79-104cm base, 18cm new snow, 9 lifts and 121 runs open.
- * MARMOT BASIN • 110cm base, 9 cm of new snow, 7 lifts and 17 runs open.
- * MT. NORQUAY • 90 cm base, 3 cm of new snow, All lifts and 20 runs open.
- * NAKISKA • 60-80cm base, 16 runs open.
- * SUNSHINE VILLAGE • 115 cm base, 10cm of new snow, 12 lifts and 96 runs open.
- * TAWATINAW • Open soon ...
- * KINOSOO RIDGE • 45cm base, 10 runs and 3 lifts open.
- * WETASKIWIN SKI CLUB • Open soon ...
- * MISERY MOUNTAIN • Opens Dec 18 ...
- * NITEHAWK • Open.

* B.C. *

- * APEX • 93cm base, 26cm of new snow, 4 lifts and 30 runs open.
- * BIG WHITE • 115cm base, 23cm of new snow, 12 lifts and 81 runs open.
- * FERNIE • 137cm base, 27cm of new snow, 9 lifts and 99 runs open.
- * KICKING HORSE • 124cm base, 10 cm of new snow.
- * KIMBERLEY • 75cm base, 33cm of new snow.
- * MT. WASHINGTON • 204cm base, 42cm of new snow, 50 runs open.
- * PANORAMA • 33-85cm base, 14cm of new snow, 9 lifts and 80 runs open.
- * POWDER KING • 185cm base, 59 cm of new snow, 3 lifts and 24 runs open.
- * RED MOUNTAIN • Opens on Dec. 18.
- * REVELSTOKE • 135cm base, 59cm of new snow, 4 lifts and 30 runs open.
- * SILVER STAR • 84-118 cm base, 24cm of new snow.
- * SUN PEAKS • 97-120cm base, 37cm of new snow, 9 lifts and 116 runs open.
- * WHISTLER/BLACKCOMB • 198cm base, 36 cm of new snow.
- * WHITE WATER • 147cm base, 32cm of new snow.

* U.S.A. *

- * 49 NORTH • 66-127cm base, 3 lifts and 51 runs open.
- * BIG SKY • 107cm base, 10 lifts and 84 runs open.
- * CRYSTAL MOUNTAIN • 43cm base, 23cm of new snow.
- * GREAT DIVIDE • 72-89cm base, 5 cm of new snow.
- * LOOKOUT PASS • 72-129cm base, 15cm of new snow.
- * MT. SPOKANE • 40-89cm base, 4 lifts and 19 runs open.
- * SCHWEITZER MT. • 61-109cm base, 40cm of new snow.
- * SILVER MT. RESORT • 45-68cm base, Early season hours.
- * SUN VALLEY • 73-101 cm base, 10 cm of new snow.

All conditions accurate as of Dec 16, 2009

* Go to **snowzone.ca** to find web exclusive stories, links to resorts, and up-to-the-minute nordic conditions. *

DAY IN THE LIFE // LIFT OPERATOR

You lift me up

Being liftie for a day at Marmot Basin



TOP OF THE WORLD, MA! >> The life of a lift operator. By HART GOLDBECK

HART GOLDBECK

"Without me, my shovel is nothing. Without my shovel, I am nothing."
—Jarhead

The sun was nowhere near its daily rise when I made my way out into the Sawridge Inn parking lot to scrape the windows on my van. The fabulous down-filled quilt at the Sawridge was one of my many accommodation perks that my co-

workers for the day did not share. It was 7 am and I was about to make the early morning drive from Jasper to Marmot Basin, much earlier than my normal routine but on this day I was meeting up with the lift operations crew to tag along and get a feel for the daily life of a Rocky Mountain lift operator.

At 7:45 am I was awaiting their arrival in the lower parking lot. The yellow bus soon arrived and I hopped aboard for the short ride up to the maintenance shack that houses the

boot room. Darren Grab was the driver but that's only a sideline to his real position as the lift operations supervisor. It was a Thursday and, because the hill was expecting a slow day, there were only 25 lifties aboard but with an additional 13 other staff along for the ride, the bus was packed.

By 7:55 am we were in the boot room changing into our ski and snowboard apparel. Within seconds, a few things became quite apparent. Lifties are primarily boarders—Grab and I were the only ones putting on ski boots—nearly everyone speaks with an obvious Down Under accent and the room reeks worse than any hockey dressing room I've ever been in. The morning banter centers mostly around the previous night's 25-cent-wing Wednesday at the Sawridge Inn. One guy had consumed 47 wings for supper yet appeared no worse for wear.

Soon Grab silences the room with his daily morning news and assignments. Unlike many other resorts, Marmot lifties rotate through the many lift stations on a daily basis. A pretty good strategy in case illness and injury hobble the crew. I also discover that the new Canadian Rockies Express Quad would forever be known as the CRE. The full name is just way too long to be used repetitively. A few words of encouragement—"Smile and most of all be friendly"—and we head out to our skis.

Our first task was at the base lifts where everyone was needed to reset the line-up maze that gets dismantled once a week for groomers to glide in

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Get a real job

Are the days of bootpacking and coasting all but over?

KEITH LIGGETT

VUEWEEKLY.COM

There's an unstated ethic in the West: if you want to better yourself you must leave and seek your fortune elsewhere. Early in the ski season, maybe thousands of folks take this to heart and show up at the doors and human resources departments of a multitude of ski-area businesses and the ski areas themselves. The goal is simple: "I just want to ski (or ride) every day and have you pay me for it." Simple, honest. And delusional. It wasn't always that way.

My first ski-area job was in the days before winch-cats pulled themselves up the steep grooming and spreading the snow pack. A couple hours before the lifts opened, a rag-tag group of longhaired, bearded guys and the occasional hard

woman would show up at the left side of the Aspen ticket office.

There the assigned maintenance person would pick a lucky few to "bootpack." We'd ride the lift, then head to the stepper runs on Ajax. We'd side-step down the pitches to compact the snow and keep it from being skied off. In between the pitches, we'd drop into tree shots, jump a cliff or two and then ride up again to pack another pitch. At 11 am, they set us free to ski the rest of the day.

For this we'd receive a lift pass for the day and a single transferable ticket for another day. Collect 12 extra tickets and you could trade 'em in for a season pass. Pure gold. Sell the one ticket in the parking lot for a few bucks less than face value and you had enough to live on very frugally. And best yet, you skied every day.

After a few weeks of packing, I pulled down my second ski-industry job: bussing tables and washing dishes in the day lodge. This was even better. I got a season pass. A place to live and my shift ended at 10 am so I skied the rest of the day. Heaven.

Those days are all but gone. Extinct. There is essentially no off-the-books labour at ski areas any more. Lawyers, insurance companies and government regulations made sure of that. Today for a job you need to write a notable resume and be a pest getting back to folks. Searching for the best deal that gets you to the hill cheap and as much as possible and still make half a living is a task in and of itself.

Here's a tip: look to the ski shops. When I ran a ski shop we built a schedule with a mix of splits, half days and full days that

gave 38 hours, one full day off every week and four hours or more on the hill every day but one in the three week rotation. Not bad. With pro deals and inside discounts, shops are still a plum job in town. The down side is there is very little turnover at the better shops.

If that doesn't suit, bars and restaurants always need folks. Pick up any job you can and move your way up. I started bussing and ended up tending bar for the after-ski crowd. A friend in Fernie started waiting tables a year ago and now manages the joint. Your days are free. Tips lift your wage to a normal level. Mornings can be a challenge after a long night, but nothing that an extra cup of dark coffee won't fix.

Working for the mountain is an option too. Generally, the pay is less but you do receive a season pass and discounts on the services. Lifties take "long lunches" (more than a run or two). The social aspect of working on the mountain is tremendous. You meet everyone. And everyone is happy to be there.

That said, here are the nuggets you need

if you're heading to the hills for the winter:

Get a place to stay. No one will hire someone who is not settled. With a home, the shop will know on opening day you'll still be around. Make the commitment. Without that commitment, no business will commit to giving you a job.

Get two jobs. A day job and a night job. This will give you more freedom. Sounds counter-productive, but it works.

Show up. Even when the pow's neck deep. Everyone's here to ski, don't be greedy and take turns with your buds in getting out to your favourite stash.

Have fun. It won't last forever. No more than four or five decades.

Finally, for the most part there is no glass or educational ceiling in the ski industry. And, once you're in, the resort will help you get the training. Do your job well and you'll go far. And ski a ton. ♡

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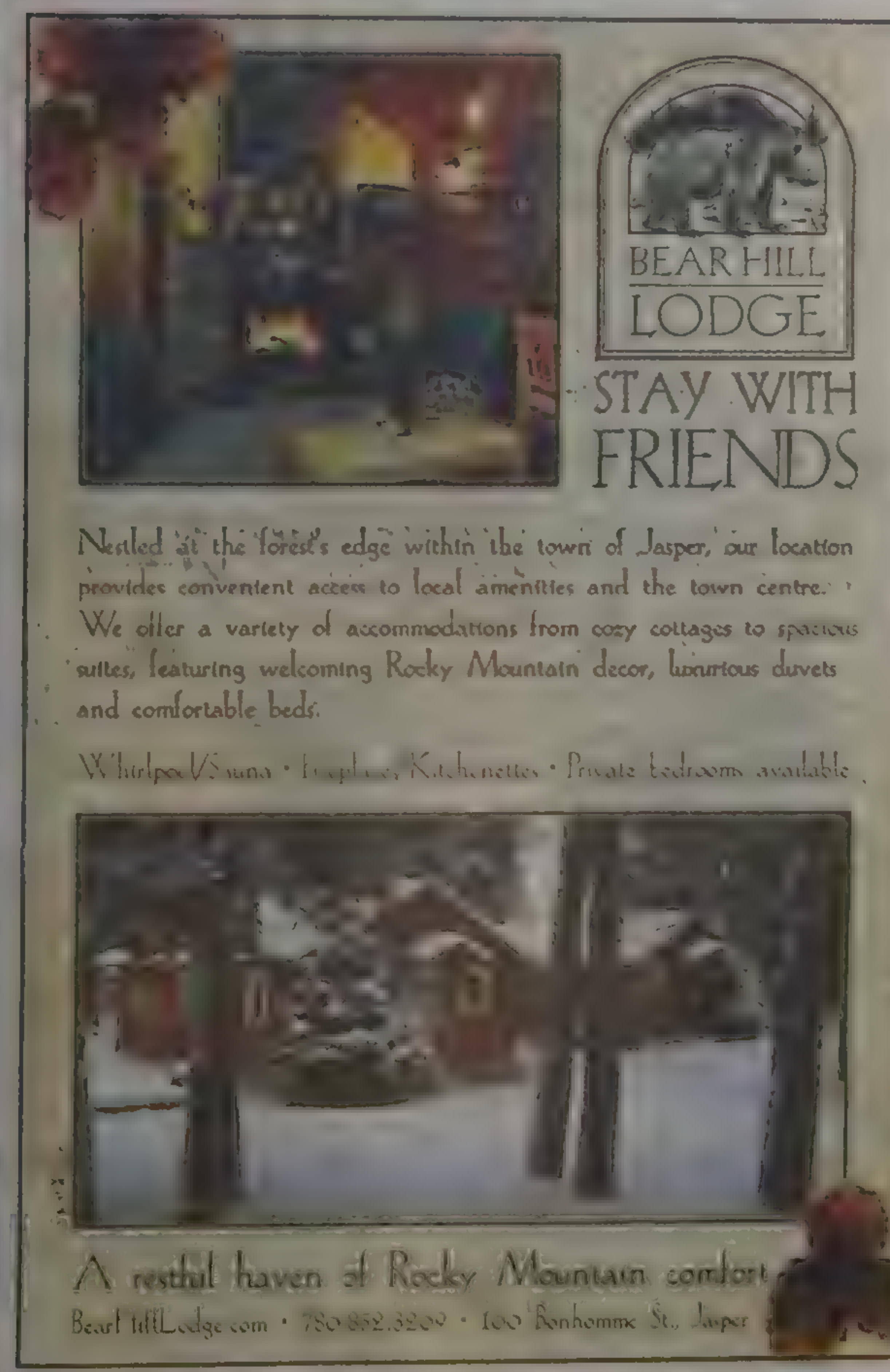
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The goods on this year's best ski DVDs

COLIN WISEMAN

IN COLLABORATION WITH SKI MAGAZINE

Literally dozens of ski films come out each year, making it hard to sift through the clutter and find the stand-outs that will make the perfect gift. Seek no further. For those hard-to-buy-for skiers in the family, these films are guaranteed to get pillow lines and sugar snow dancing in their heads.

Re:Session (TGR)

Year after year, Teton Gravity Research works with the best skiers on the planet to create a movie that provides stoke by the truckload. In this year's *Re:Session*, one only need to look as far as Sage Cattabriga-

Alosa and Fernie native Ian McIntosh's mind-bending lines in Alaska and the Whistler backcountry—with a particular highlight being McIntosh's high-speed flashes through bony double lines where a hooked rock could mean the end of his skiing days—for evidence. But the freestyle progression on hand sets this film apart from recent years.

Clocking in at over an hour, the addition of the likes of Tanner Hall to the roster of athletes adds diversity to the TGR program. Widely regarded as the best freestyler in skiing, his halfpipe and kicker mastery is on display, but footage of Tanner bringing freestyle to backcountry pillow lines and big mountain descents in Alaska bodes well for the future. *Re:Session*

has it all—even a mix of music that will have at least one track for a lover of any one genre from hip hop to rock and euro-pop—but maybe not a comprehensive soundtrack that any one person will like from start to finish.

Bottom line, with the biggest stars in the game, heli-budgets in Alaska, exploratory skiing in little-known mountain ranges and a freestyle twist, TGR delivers a movie that will provide stoke for freeskiers for seasons to come.

Contrast (Nimbus Independent)

A collaboration between five high-profile skiers—Pep Fugas, Eric Pollard, Chris Bencherler, Andy Mahre and Blake Nyman—Nimbus Independent

walks a markedly different path than most ski-film production companies. Relying on individual travel budgets and little else, Contrast has a somewhat documentarian feel that mixes athlete commentary with a subdued classic-rock soundtrack and progressive skiing in all conditions.

From tree skiing in heavy storms in Japan and the Pacific Northwest to bluebird backcountry kickers, the crew puts a different spin on freeriding and taps, hand-draws and butters its way through deep, misty lines, sometimes leaving the poles at home.

Overall, the movie puts the viewer in the singular mindframe of deep snow and a tight crew travelling the world to the beat of its own drummer—and delivers a short, sweet film that moves away from the typical in-your-face production style of ski movies these days, but still provides cutting edge action outside the mainstream mould.

Swift, Silent, Deep (Focus Productions)

Most ski movies follow a predictable formula: deep powder, big jumps, urban rails, rock 'n' roll. It's ski porn, really. *Swift, Silent, Deep* (SSD), on the other hand, tells a story—and a compelling one at that. Following

the exploits of a few homegrown skiers, SSD chronicles the emergence of the Jackson Hole Air Force, a group defined by its pioneering spirit and tight-lipped approach to the pursuit of one thing: powder beyond resort boundaries.

Through present-day interviews with the founding members of the JHAF like Benny Wilson and a glut of archival footage the story is one of a growing pack of ski bums who took it upon themselves to ski the unknown—and shit-your-pants gnarly—terrain beyond the rope lines of Jackson Hole. Spawning early pioneers of big mountain such as Doug Coombs, the JHAF took skiing into a new era of backcountry progression, but not without controversy. As with many resorts, Jackson Hole didn't take kindly to their disregard for resort boundaries, and a multi-year feud with ski patrol and the mountain grew over the years, which still hasn't been completely resolved to this day.

SSD is an insightful look into an artifact of ski culture that helped to revolutionize the sport, despite the JHAF's desire to remain out of the spotlight. It is a feature-length piece of skiing heritage which any skier, young or old, can appreciate. **V**

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PROFILE // SALISBURY FARMERS' MARKET

Localize Christmas

Just outside of the city you can pick up everything you need

JAN HOSTYN

Shopping, especially grocery shopping, can be challenging at the best of times. Toss Christmas' imminent arrival into the loop, with its frenzied and chaotic air, and the mere thought teeters on the unbearable. But you don't have to subject yourself to the pandemonium of the big box grocery store experience—try a farmers' market instead.

We all know and love the Old Strathcona Farmers' Market, but expanding beyond the city can really broaden your horizons. Salisbury Greenhouse hosts the **Salisbury Farmers' Market** every Thursday night, year-round. Not only can you can pick up practically everything you need for Christmas dinner while you're there, you can do it in a relaxed and Christmas-y setting. And there's plenty of parking.

So wander through all the lights and trees and poinsettias and start shopping. Here's a sample of a few of the vendors.

CATCH OF THE DAY

If you want to deviate from the traditional Christmas turkey, check out Catch of the Day's selection of frozen fish. Local fish such as pickerel, rainbow trout and whitefish share freezer space with Nova Scotian scallops, BC wild coho salmon and the hard-to-find cod cheeks that Newfoundlanders are so partial to. Whatever water-loving creature you're looking for, chances are you'll find it here. If not, owner Luc Noel will do his best to get it for you.



DON'T EAT US! >> Sorry snowmen, you're only *almost* too good to eat // Jan Hostyn

THE HOLDEN COLONY

The Holden Colony's table has so much variety it's almost like a mini supermarket. It's got everything from colourful greenhouse-grown peppers, cucumbers and tomatoes to staples like potatoes, carrots, garlic, cabbage and onions. You'll even find free-range chickens and eggs. Ben Hofer says they're not certified organic, but everything is grown without chemicals or sprays. "We use good bugs to eat the bad bugs."

LITTLE JACK HORNERS HOMEMADE PIES

Jim and Gisèle Morrison have just the answer for a quick Christmas Eve dinner: one of their all-natural homemade pies. Jim says, "My wife and I make everything; she's in charge of the pastry and I make the fillings." They carry everything from

to Fisherman's Pie to Spicy Vegetarian to traditional Tourtière. And yes, there's even Turkey Pot Pie. All the pies are frozen and ready to go—just take them out of the freezer and pop them in the oven.

JOHNSON FAMILY FARM

This stall is a protein-lover's dream. Yes, Brian and Sharon Johnson have the all-important turkeys, but they also sell chickens and various cuts of pork and beef, all raised as naturally as possible. Everything is frozen for safety reasons, but Sharon says, "It's still very fresh. If we butcher something today, we sell it at the market the next week. And it's all frozen within four hours of butchering."

Other containers offer even more hard-to-find luxuries—farm fresh eggs and cream, homemade butter and even real buttermilk.

BREADS BY BAKER BILL

You've got homemade butter, now you need homemade bread to slather it on. No worries, just stop by Breads by Baker Bill. The array of homemade and healthy breads might challenge your decision-making powers, but Bill O'Gorman is there to help.

"Try the sourdough with Christmas dinner. Its slightly sour taste provides a nice contrast to the sweetness of the turkey. Or, for something a bit heartier, try the Golden Harvest. It's loaded with seeds, and seeds and turkey just work well together."

THE ART OF CAKE

Dessert—really great dessert—is a must

on Christmas Day. Gloria Bednarz and Guenter Hess from the Art of Cake craft gorgeous cakes and intricate pastries truly worthy of gracing your table.

Although your stomach will rumble happily after indulging in any of the delicacies, Bednarz thinks the lemon torte's decadent combination of vanilla cake, fresh lemon curd and lemon buttercream would make a spectacular finale. For something a bit more whimsical, the miniature mint buttercream snowmen look almost too good to eat. You won't be able to resist, though. Trust me.

BAKE MY DAY!

If pie is a must on Christmas Day, Bake My Day!'s Corine Loren is just the lady to see. Loren offers 10 different varieties—all made from scratch and generously filled—and proudly declares that she even grows all the saskatoons, raspberries, strawberries and rhubarb she uses. Without chemicals, of course.

BLACK DOOR COFFEE COMPANY

And finally, coffee. Yes, you can even pick up some organic, fair-trade coffee beans at the market. Jody Selin and Rosie Berube of Black Door Coffee Company roast all their own beans. Although they offer a number of different blends, Berube recommends Ugly Dog to get you started on Christmas morning. "It's a robust blend with a rough and wiry flavour." And with dessert on Christmas night, try Adiogo Afternoon. "The nutty and smoky flavour will balance out the sweetness of whatever you happen to be indulging in." V

THU (4:30 PM - 8 PM)

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RECIPE

WINTER FRUIT CRISP WITH CINNAMON CREAM

(courtesy of Gloria Bednarz, The Art of Cake)

Filling:

8 cups apples, peeled and sliced
4 cups pears, peeled and sliced
1/2 cup dried apricots, coarsely chopped
1/2 cup dried cranberries
2 Tbsp lemon juice
1/3 cup sugar
1/2 cup flour
1 tsp cinnamon
1/4 tsp nutmeg
1/3 cup honey
Combine all ingredients and toss to coat fruit. Pour into greased 9 x 13 inch baking dish and pack down.

Crumb Topping:

1 cup flour
1 cup packed brown sugar
1 cup oatmeal
1/2 tsp salt
1/2 cup chopped hazelnuts (optional)
3/4 cup butter
Mix everything together by hand and top fruit mixture with it. Bake at 350 degrees for 45–55 minutes. Serve warm with cinnamon cream

Cinnamon Cream:

1/4 pound cream cheese
1/4 cup sugar
1 tsp cinnamon
1 cup whipping cream
2 Tbsp brandy
Cream the sugar and cream cheese until smooth. Add cinnamon. Whip cream and fold into cream cheese mixture. Add brandy.

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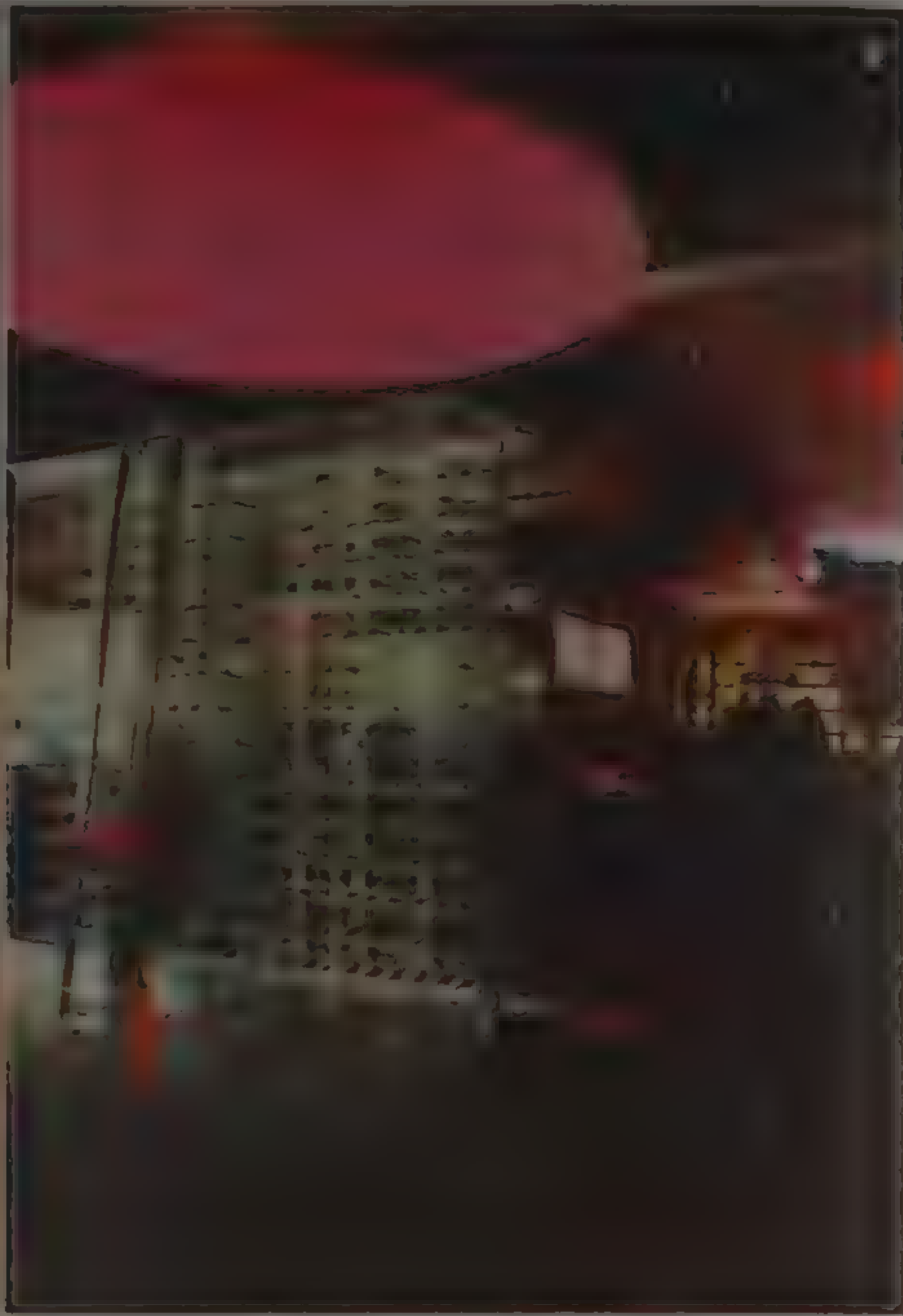
West-end eatery provides big flavour and beautiful presentation

ERIKA DOMANSKI
// ERIKA@VUEWEEKLY.COM

There's a certain dining experience in Edmonton which is quite common: the somewhat higher-end large chains that offer a chic, contemporary setting, big bar/lounge areas, fusion-esque type food and pretty servers dressed in mostly black who bring you your food while wearing four-inch stilettos. Cactus Club Café is not unlike these places, however it does have some added touches that seem to make it stand out from the competition.

I ventured out to the west end where the restaurant can be found nestled in front of the Sears at West Edmonton Mall. It was a Monday evening and as usual, the parking lot was packed. The Vancouver-based chain opened only six months ago, and I honestly don't think that the parking lot has cleared out much since the day it opened, which may be the reason why they will not take reservations. Luckily the wait on this particular evening was only a short 10 minutes, but I've heard of much longer waits on the busier nights. I used this time to visit the impressive restroom, where each bathroom stall is its own private room with its own TV screen on the inside of the door. There's a comfortable sitting area complete with white leather couches and funky transparent end tables. Girls love to go to the washroom in groups, don't they? This just seemed like an enjoyable place to spend some time hanging out in.

We were seated in a cozy booth with a tabletop that resembled a dark wood cutting board and the friendly hostess promptly told us about that day's drink specials. The feeling of the restaurant is very trendy and warm, with a hint of a retro vibe. The room boasts a high ceiling, plenty of wood and hues of rusty orange. The walls are adorned with funky neon artwork which almost glows in the dim lighting. Every aspect of the room seems to be well thought-out to create an attractive, moody atmosphere. Once



OOH, FANCY >> Cactus Club Café's sleek presentation and contemporary setting // Renee Porter

settled, we began to peruse the extensive menu in which there appeared to be a lot of choices, and a lot of good choices at that. This might be due in part to the fact that the restaurant's culinary vision is led by Canada's Iron Chef, Rob Feenie, and several items on the menu have been created by him. We decided on the West-coast Pocket Trio (\$12) as an appetizer. It arrived quite quickly, and I found myself with three beautiful wild smoked salmon, avocado and seasoned rice-stuffed tofu pockets in front of me. I cleansed my palate with the pickled ginger included on the plate and dove in. I was hit with a blast of delicious Asian flavours as each component worked together perfectly. A

little bit of roe garnish on the side completed the dish.

When it came to choosing an entrée I was very tempted by the pistachio-crusted halibut, but went with the butternut squash ravioli (\$17) instead, which happened to be a Rob Feenie signature dish. Once again, the dish placed in front of me was delightful to look at. Seven fresh handmade ravioli pouches were arranged in perfect formation with a crispy sage leaf resting atop each of them. The butternut squash inside each ravioli was creamy and the truffle beurre blanc on top was decadent. I don't think I've ever tasted anything quite like this before. My dining partner ordered another sig-

nature dish; the braised beef short rib (\$30) which was served with asparagus and roasted fingerling potatoes. I managed to acquire myself a bite of the short rib and the tender meat fell apart and melted in my mouth. These dishes were near perfection as far as I'm concerned, and needless to say, we both finished off every last bite.

Luckily there was still room for desert, because I'd already been hearing great things about the key lime pie (\$7.50) which is made of limes freshly squeezed each morning in the kitchen. While not something I would have chosen had it not been recommended to me, am I ever glad that it was. This might actually be

one of the best desserts that I've ever had. The flavour is light and tangy yet understated and the filling has a creamy whipped texture, while the graham cracker crust is sweet and chewy. This is really something that I think everyone should try for themselves.

Throughout the meal I quickly began to learn what the name of the game is at Cactus Club: beautiful presentation and big flavours—two of my favourite things. **V**

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How to make a gingerbread house



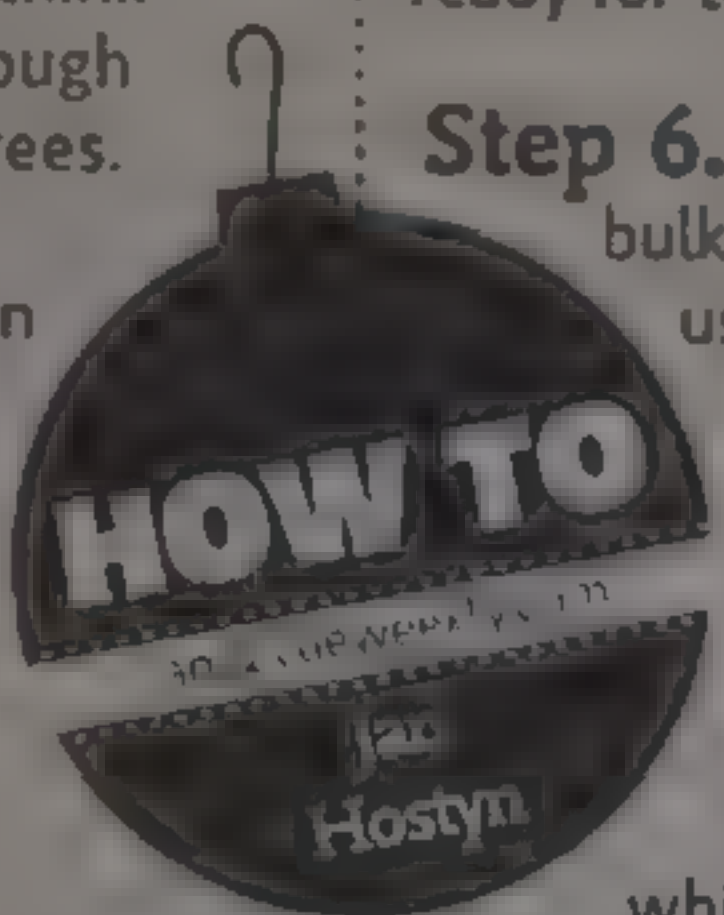
There's something about gingerbread houses that never seems to lose its appeal. The tradition starts when we're young, when more of the candy disappears into our stomachs than ends up on the houses, and never seems to die. The houses just get more elaborate. And if you think decorating them is just for kids, take a stroll through the gingerbread house display at the Festival of Trees. That ought to inspire you.

So have some fun, get messy and tackle your own house. You'll feel like a kid again, complete with the sugar high. And no, buying a premade kit that already includes everything you need doesn't count. You do want to devour it at some point, and store-bought kits are less-than-edible. And besides, where's the fun in that?

Step 1. Pick a pattern for your house—or cottage, or villa, or mansion, or whatever. There are a ton of them on the internet, and they all vary in size and simplicity. Decide what you want, print it out and then snip away.

Step 2. Make your dough—remember, gingerbread houses are meant to be eaten.

Step 3. Roll out your dough, place the patterns on top, and cut carefully with a knife. The first couple may be tricky, but it gets easier after that. A tip: don't roll your dough too thin. It makes it more difficult to work with.



Step 4. Bake the pieces. While they're baking, inhale deeply and enjoy.

Step 5. Store the pieces in airtight containers until you're ready for the big event.

Step 6. Gather candy—the more variety the better. Hit the bulk section of grocery stores, raid your hidden stashes, use leftover Halloween candy, whatever.

Step 7. Find a base for your house. Festive paper plates work well if you're making a little house, and big platters are good for the mansion variety.

Step 8. Make the icing, using pasteurized egg whites so it's safe to eat. You can divide the icing into bowls and tint each bowl with a different colour, if you want.

Step 9. Glue your house together. Make sure you anchor it to the base with some icing, too. That way it doesn't slide around.

Step 10. Go wild. Remember, anything goes.

ONLINE EXTRA

Visit www.vancouver.com for the gingerbread house recipe.



H

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Hop to it

A tour of Edmonton's Labatt brewery

One of my enduring beer regrets is that I never got around to touring the historic Molson plant before it closed. It was always on my to-do list, but never made it to the top. And then one day it was gone.

I promised myself to not make that mistake again. I decided to request a tour of Edmonton's **Labatt plant**, which is now the city's oldest, built in 1964 on what was at the time the very south edge of town (now by Whitemud Drive). Not that there is any fear of it closing anytime soon—but once burned, etc.

Why would a beer geek like me want to see the insides of a corporate, mega-brewery? Well, two reasons. First I had never visited such a large operation before. And second, I sincerely wanted to learn more about how they do their thing.

And it is big. They brew 200 million litres a year (Alley Kat, by contrast, makes 500 000 litres). They brew around the clock, making up to 10 batches a day. It is Canada's fifth-largest brewery. They mostly make Budweiser and Bud Light, but mix in some Blue and discount brands.

The tour took many weeks to set up. At first I couldn't figure out why. I was expecting the standard tourist tour—quick and marginally insightful. How hard can that be to arrange? When I found out who my tour guide was going to be, I understood. They had set me up with the former Edmonton brewmaster and current plant manager, Brad Weaver. And I got significantly more than the standard 30-minute tour. Weaver and I spent almost three hours together.

We spent a great deal of time talking beer geek—mash schedules, water adjustment, hopping regimes, fermentation temperatures and so on. I owe a great deal of gratitude to Weaver as he was honest, open and forthcoming with me. He didn't duck hard questions and he willingly shared details of their process.



IF THESE WALLS COULD TALK >>
They'd probably slur their words // Eden Munro

Without embarrassment he discussed their use of corn and rice adjuncts to make the beer lighter and he gave me a look at the hop varieties they use (usually a safely-guarded secret—I promised not to share my new knowledge).

So, what are my impressions? I found two very distinct dimensions to the operation. The first was the brewing end. Despite its 24/7 approach and highly-computerized set-up, it maintained the same organic, craftsman feel of the smaller breweries I have visited. Two brewers tended the process. It remains a very hands-on process, with the brewers testing, tasting and measuring through the day.

I learned the brewmaster needs to constantly tweak the recipes to accommodate slight variations in malt sugar potential, hop bitterness or other ingredient inconsistencies. It takes a lot of skill and technical knowledge to regularly adapt recipes to ensure a consistent beer profile. The beer may not be the most impressive, but I came away with

a new respect for the task of attaining that reliability.

The second portion was the packaging section—which actually takes up the vast majority of the plant's floor space. Here we find the epitome of Fordist mass production. Bottles and cans rumbled down assembly lines while a handful of staff quietly monitored the mechanized wonder.

Labatt's has no storage space; the process is just-in-time. A dirty, recycled bottle enters their plant and is stripped of labels, cleaned, sanitized, filled, capped, boxed and put on a pallet in the space of 45 minutes. It is out of the brewery in a few hours. An impressive display of efficiency.

The canning line pushes through 1600 cans per minute, which is approximately equivalent to the average annual consumption of seven Canadians. The cans spin around the carousel so fast you can't really distinguish one from another.

The whole packaging process was loud and highly industrial. Wearing safety gear, watching forklifts zip back and forth and staring at mountains of empty cans and bottles awaiting filling one can't help but recognize the engineering intricacies that go into keeping the operation running.

Following the tour, Weaver took me into the tasting room where a panel of trained experts evaluate samples of beer produced at Labatt and Anheuser-Busch plants around the continent daily. He led me through their routine of looking for tiny flaws and deviations from their expected flavour profile. Even as an experienced beer judge, I found the task of searching for subtleties to be challenging. And I was surprised at how a beer that aims for consistency can have noticeable deviations in flavour.

I know that the beer they produce in that plant is generally not my choice of pint. But I came away with a better realization that even at this massive scale, the people making the beer still have the heart and passion of brewers. And that is something I can really relate to. **V**

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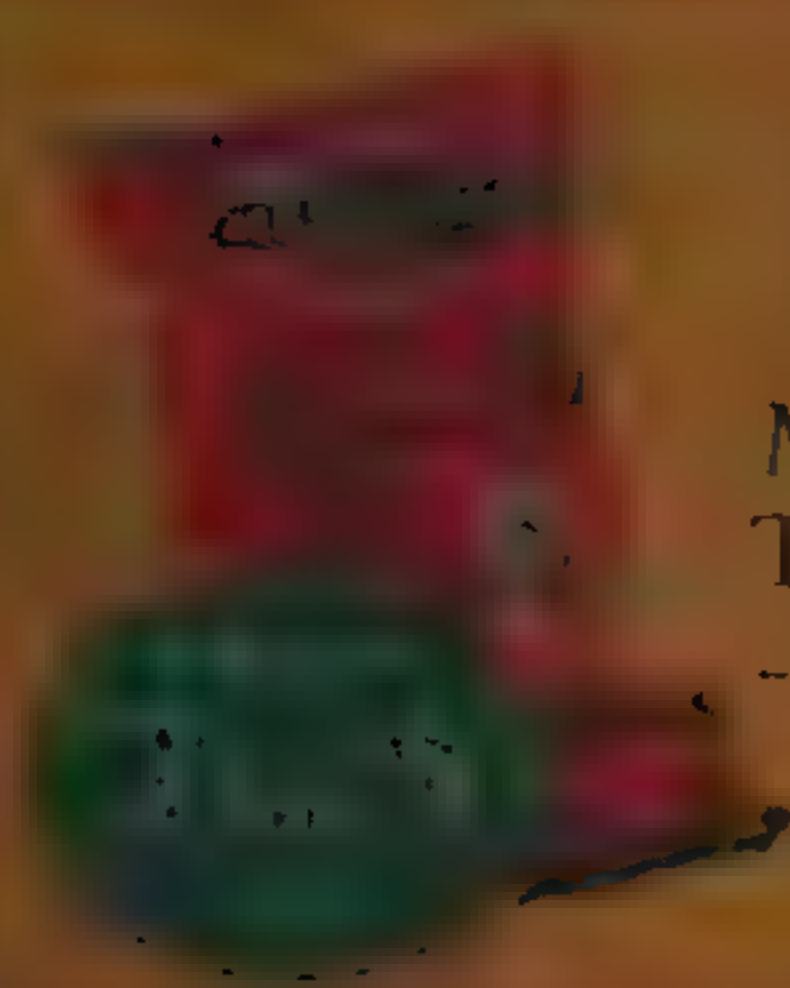
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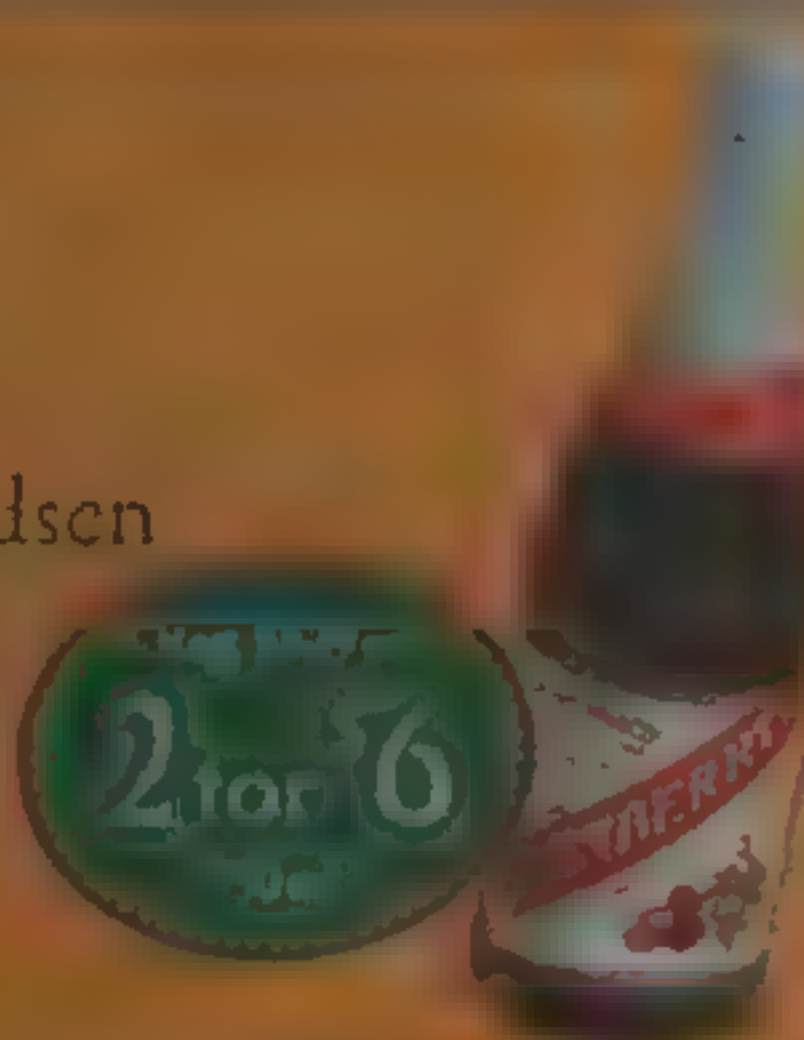


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NEW YEAR'S EVE

PARTY GUIDE

12/31/10

Looking for something to do this New Year's Eve? *Vue Weekly* has you all set up with our guide to the best parties in town, as well as helping you find the best fashions to wear while you're out shaking your money-maker. Have a safe and fun New Year's Eve!

ARTERY

- 9535 Jasper Avenue
- 780.441.6966
- theartery.ca
- Meatdraw on New Year's Eve with the Secretaries, Mountain House and the Pale Moon Lights
- 8:00 pm
- \$15 (only on the website, until Dec 24)/\$20 (door)

BANK ULTRA LOUNGE

- 10765 Jasper Avenue
- 780.420.9098
- thebankultralounge.com
- A Tribute to Old Hollywood: DJ New Year's Eve with DJ Russell James; hip hop and Top 40 mashups in the main room along with Connected Entertainment; Electro house downstairs; no minors
- 7:00 pm - 2:00 am
- Gold: \$40, incl: VIP entry all night, champagne reception and party favours, complimentary hors-d'oeuvres and tray service, New Year's Eve video countdown
- Silver: \$25, incl: VIP entry before 10:30 pm, champagne reception, party favours

BEER HUNTER PUB

- 7522 - 178 Street • 780.489.7877 • thebeerhunter.ca
- New Year's Eve Party with the Dangerous Guise
- Tickets available at the Beer Hunter

BILLIARD CLUB

- 2nd Floor, 10505 Whyte Avenue
- 780.432.0335
- thebilliardclub.com/events
- Jack Daniel's Black and White Party: live music featuring the Wheat Pool
- 7:00 pm
- \$10, available at the Billiard Club
- thewheatpool.com

BLACK DOG FREEHOUSE

- 10425 Whyte Avenue
- 780.439.1082
- blackdog.ca
- New Year's Eve featuring Ben Stevenson and his band with Michael Rault
- Wooftop: DJ Gundam spins funk, indie dance/nu disco, breaks, drum and bass, house
- Underdog: Topwise Soundsystem groove with Dub, Reggae, Dancehall, Ska, Calypso and Soca
- 7:00 pm (door)
- \$15 at the Black Dog and Billiard Club on sale soon

BLUE CHAIR CAFÉ

- 9624 - 76 Avenue
- 780.989.2861
- bluechair.ca
- New Year's Eve with the Blue Chair's Band
- Sold out



Elodie

Betsey Johnson party dress; Badgley Mischka reversible sequin pumps; Zuka earrings & bracelet (Bella Maas)

Charlton

Canali tuxedo; Tom Ford tie; Sealock shirt; D'Arco

PHOTOGRAPH BY
LOCATION STYLIST
MODELS
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NYE PARTY GUIDE

BLUES ON WHYTE

- 10329 - 82 Avenue
- 780-477-0981
- bluesonwhyte.ca
- With the Mocking Shadows
- 7:00 pm (door)
- \$20 (adv)/\$25 (door) incl: party favours and buffet

CAMROSE DESERT CASINO

- 3201 - 48 Avenue, Camrose
- 780.679.0904
- camrose.westerncanadaresorts.com
- New Year's Eve with music by Ransom, party favours and champagne at 11:45 pm; spin to win 6-9pm
- 6:30 pm (cocktails), 6:30 - 8:00 pm (buffet dinner), 8:30 pm (live music)
- \$45-95

CASINO EDMONTON

- 7055 Argyll Road • 780.463.9467
- New Year's Eve with Suite 33 (pop/rock)
- Tickets available at Customer Service

CASINO YELLOWHEAD

- 12464-153 Street • 780.424.9467
- New Year's Eve: Samira as Tina Turner (tribute) with Thomas Alexander (Motown tribute)
- Tickets available at Customer Service

CENTURY CASINO

- 13103 Fort Road
- 780.643.4000
- New Year's Eve Bash featuring Harlequin
- 8:00 pm
- \$89.95/\$99.95 at TicketMaster, Century Casino; reserved seating

CENTURY GRILL

- 3975 Calgary Trail
- 780.431.0303
- centurygrill.com
- Live DJ spinning thru the decades starting with the '70s; ring in the new decade with complimentary canapes, party favours and champagne toast at midnight
- 8:00 pm until late
- \$25 (adv), \$35 (door)

CHROME LOUNGE

- 401, 550 Clareview Road
- 780.414.1111
- chromelounge.ca
- New Year's Eve hosted by DJ Nak and Bikini Girls; balloon drop; party favours
- \$10 (adv)/\$15 (door)/\$20 (dinner)
- Reservations at 780.414.1111
- \$10

COMIC STRIP

- Bourbon St, WEM • 780.483.5999 • thecomicstrip.ca
- New Year's Eve early show with Winston Spear at 7:00 pm, featuring 3 comics and a hot buffet for \$56.95, or the show only for \$32.95
- New Year's Eve late show at 10:00 pm featuring Winston Spear, Kelly Soloduka, and Sean Lecomber. Bring in the New Year with a hot appetizer buffet after midnight, a complimentary glass of champagne to toast 2010, party favours and music for \$74.95
- Reservations at 780.483.5999

COOK COUNTY SALOON

- 820 - 18 St SW
- 780.340.2665
- cookcounty.ca
- New Year's Eve dinner starts at 7:30 pm, hosted by Vons Steakhouse; party starts after dinner at 9:00 pm; no minors
- 7:30 pm (door); 8:00 pm - 9:00 pm (buffet)
- \$25 (dinner, 7:30 - 9:30 pm; incl: coat check and first drink; dinner buffet hosted by Vons steakhouse, priority entrance, draw for \$100 gift certificate)
- \$10 (bar, access after 9:00 pm, incl: coat check, party favours)
- Reservations at 780.432.2665

CROWN AND ANCHOR PUB

- 15277 Castledowns Road
- 780.432.2665
- Entertainment by Train Wreck; special dinner menu 5:00 - 10:00 pm
- \$15 (adv)/\$20 (door) incl: champagne and party favours



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B. ITALIAN APPETIZER TRAY • Olives • Artichokes •

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SERVING SIZE: Small — Medium — Large —

C. ITALIAN MEAT TRAY Capicola (hot or mild) • Genova Sausage (hot or mild) • Mortadella • Choice of Black Forest or Honey Ham • Choice of Turkey or Chicken

Choice of Black Forest or Honey Ham • Choice of Turkey or Chicken

SERVING SIZE: Small — Medium — Large —

D. CHEESE TRAY Provolone • Asiago • Mild Cheddar •

Marble • Havarti • Jalapeno • Dried Fruits and Almonds

(*Combination of deli meats and cheeses also available)

SERVING SIZE: Small — Medium — \$50 Large —

E. ITALIAN VEGETABLE TRAY • Celery • Cherry Tomatoes • Radish • Bell Peppers • Dip

SERVING SIZE: Small — \$40 Medium — \$50 Large — \$60

F. FRUIT TRAY A selection of seasonal fruits

SERVING SIZE: Small — Medium — Large —

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NYE PARTY GUIDE

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- 4404 Gateway Boulevard
- 780.434.6415
- **Grand Ballroom:** 10th Annual Latin New Year's Eve: The Orquesta Of Queen of Salsa, Yari Moré Y Su Orquesta with Celia Cruz; DJ Morena, DJ Fuego in the New Ballroom; salsa show by Unique Dance Team; 4 course plate service dinner, party favours and entertainment; 19+ min age • 6:00 pm (cocktails), 7:30 pm (dinner) • \$89 (dinner/dance, deadline Dec 26)/\$40 (adv, dance only); \$50 (door, dance only)/\$350 (10 people); for tickets call 1.866.824.8212, 780.431.3457
- **Top of the Inn:** Jazz New Year's Eve: Featuring Alfie Zappacosta; dinner music by Elizabeth Freiter (piano); Dress to impress; min age 19+ • 5:30 pm — 1:30 am; 6:30 pm (four-course plate service dinner); seating on first come first served basis • \$120/\$420 (table of 4 option 1)/\$840 (table of 8 option 2)

DIESEL ULTRA LOUNGE

- 11845 Wayne Gretzky Drive
- 780.465.6224
- Party with special performances by Nessa, Chiq Addiction, Young AK, Addition, featuring DJs DJ Spincycle, DJ Andrei T, DJ Alize
- \$15, incl: champagne, party favours, and Big Bounce balloon drop
- Reservations at 780.604.CLUB (2582)

EARLY STAGE SALOON

- 4911 - 52 Avenue, Stony Plain
- 780.963.0120
- earlystagesaloon.ca
- Rusty Reed Band

EDMONTON DOWNTOWN

- Sir Winston Churchill Square and surrounding area
- 780.423.2822
- eventsedmonton.ca/nyed.php
- **New Year's Eve Downtown:** a non-alcoholic, family event with a skating party in front of City Hall, a street dance on the Square starts at 9:00 pm with Hanson Jeans, Sugar Rush, Catalyst, Stanley A. Milner Library Theatre; music by Simon-Marc, Myrol, Lyra Brown, The Command Sisters and Joe Nolan/CBC-Radio Canada, Edmonton City Centre: music by U2 musicians • Fireworks at midnight on Sir Winston Churchill Square
- Free; Edmonton Transit provides free service downtown between 6:00 pm and 3:00 am

EDDIE SHORTS

- 10713 - 124 Street
- 780.457.3663
- **New Year's Eve:** 10:00 pm with DJ Mike Minny, Brian Fetch, Chuck Ramville, Peter L. L. L.
- \$50, incl: party favours, champagne, and a snack and the chance to make a fool of yourself

EDMONTON EVENT CENTRE

- 8882 - 170 Street
- 780.489.7469
- edmontoneventcenter.ca
- **The Big Bang New Year's Eve Celebration** presented by Urban Metropolis; Dress: Hollywood Glam; no minors
- 9:00 pm (door)
- Tickets at TicketMaster, Foosh, Queue Clothing, Alexis Clubwear, Soular Clothing, Shadufied Salon, Irie Foods

EMPIRE BALLROOM

- 2687 WEM, 8882 - 170 Street
- 780.486.9494
- empireballroom.ca
- Playboy Mansion NYE
- 7:00 pm (door)

ENCORE CLUB

- 116, 957 Fir Street, Sherwood Park
- 780.417.0111 • theencoreclub.com
- **Black and White Night** themed New Year's Eve Party, dress up in your black and white attire
- 9:00 pm (door), early bird prizes before 10:00 pm
- \$15, incl: coat check, party favours, champagne at midnight; arrive before 10:00 pm to qualify for the early prize draw
- Tickets available at the Encore Club, 780.417.0111 (Wed - Fri, noon - 5pm)

HACKSAWS

- 1503 Lakewood Road West, 89 St, 28 Avenue
- 780.469.4433
- **Live rock music** with Chill Factor; no minors; casual dress
- 8:00 pm — 2:00 am
- \$5, incl: party favours, champagne, live band, 'appy hour at midnight

HAVEN SOCIAL CLUB

- 15120A (basement), Stony Plain Road
- 780.756.6010
- **A Second Hand New Year's:** Fleetwood Mac, Rumors tribute featuring James Murdok, Lindsey Buckingham, Amber Bissonnette, Stevie Nicks, Ann Vriend as Christine McVie with the band Nathan Carroll (lead guitar), David Aide (keyboards), Chris Budnarchuck (drums), Scott Gallant on (bass)
- 8:00 pm (door)
- \$25 (adv)/\$30 (door)
- Tickets available at TicketMaster, Haven, Blackbyrd, and Megatunes

HUNDRED BAR AND GRILL

- 100 Street, Rice Howard Way
- 780.424.6000
- **Century Hospital** party
- Vanity new year's eve
- 12:00 (adv)

CONTINUED ON PAGE 29 >>

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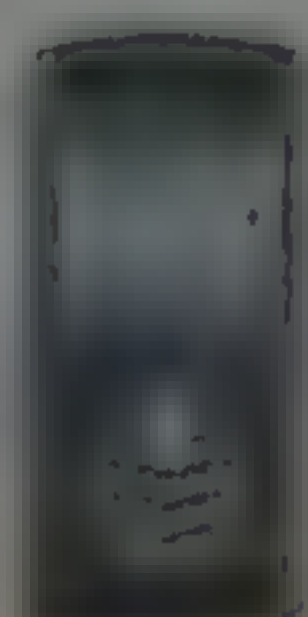
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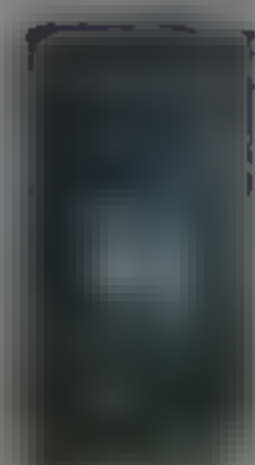
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 (Bella Maas)

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 tie; Seal Kay jeans
 (Derks)

NYE PARTY GUIDE

CONTINUED FROM PAGE 26

CELEBRATIONS DINNER THEATRE

- 780.464.2424
- \$99, incl: 4 course dinner, 3 act musical comedy followed by a DJ dance, party favours, glass of bubbly, and late lunch

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- 23 Akins Drive, St Albert
- 780.460.9100
- libbypub.ca
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- 780.424.0400
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- 780.428.1818
- mcdougallunited.com
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Nicky Tams, playing until midnight followed by the DJs killer beats

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- oilcitypubcrawls.com/nye.htm
- Route 1: Iron Horse, mystery bar, Oil City Roadhouse
- Route 2: Vinyl Retro Dance Lounge, mystery bar, Lucky 13
- Route 3: Dirty Pretty, mystery bar, Vinyl Retro Dance Lounge
- Route 4: Oil city Roadhouse, mystery bar, Iron Horse
- Route 5: Lucky 13, mystery bar, Bank Ultralounge,
- Route 6: Bank Ultralounge, mystery bar, Dirty Pretty
- 7:00 pm check in
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NYE PARTY GUIDE

CONTINUED FROM PAGE 15

- Rock in 2010, the New Year featuring Superband
- 9:00 pm
- \$40 (dinner/dance); \$25 (band/dance)

PALACE CASINO-WEM

- 8882 - 170 Street, Upper level, Entrance 9
- 780.444.1112
- palacecasino.com
- New Year's Eve with T News
- Phone for information

PAWN SHOP

- 10551 - 82 Avenue
- 780.756.6010
- pawshoplive.ca
- The Soulicitors, Needles to Vinyl, My Sister Ocean
- 8:00 pm (door)
- \$10 adv at Blackbyrd or Megatunes

PLAY NIGHTCLUB

- 10220 - 103 Street
- 780.497.7529
- playnightclub.ca
- GLAM: DJs Showboy and Toonflash; a special performance by Mark Sheppard
- 8:00 pm (door)
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- 11834 Kingsway Avenue
- 888.747.4114
- A New Year's Eve To Die For—Crimes of the Heart: an extravagant evening of gourmet dining, dancing, complimentary champagne, prizes and Crimes of the Heart, a live, interactive, murder mystery theatre production; no minors
- 6:30 pm (door)
- \$149.50

RED PIANO

- Bourbon Street, WEM
- 780.486.7722
- theredpiano.ca
- Red and Black New Year's Gala featuring live dueling pianos, a five course dinner, magician, complimentary party favours, free champagne at midnight and hors-d'oeuvres; prize giveaways all night to ring in the new year

RIVER CREE RESORT

- 300 East Lapotac Boulevard
- Grand Ballroom: Edmonton International New Year's Gala Variety comedy show (9:15pm) featuring Derek Edwards (from Just for Laughs); music by DJ Tomski; Formal dress
- 8:00 pm - 3:00 am
- Cocktails (7:00 pm), dinner of distinction (8:00 pm), dance 10:00 pm-3:00 am, party favours
- \$140; in support of Medecins Sans Frontiers (MSF), Doctors Without Borders
- The Venue: Dead or Alive (Bon Jovi tribute)
- Sage: Three-course seating at 6:00 pm, \$85; Four-course seating at 9:00 pm; \$125
- Dinners incl: one glass of champagne
- Reservations required at 780.950.2636

ROSE AND CROWN PUE

- 10235 - 101 Street
- 780.426.7827
- Dinner Party: 3 course steak and lobster dinner, party favours, champagne at midnight, after midnight snack and a hangover brunch on New Year's Day 11:00 am - 2:00 pm; \$65
- After Dinner Party: Entrance after 9:30 pm; entertainment by Boogie Patrol; \$25, incl: party favours, champagne at midnight, late night snack; limited tickets available

SABOR DIVINO

- 10220 - 103 Street
- 780.757.1114
- sabordivino.ca
- Celebrate New Year's Eve with Sabor Divino. Featuring musical performance by groove jazz artist Jeff Hendrick and the Love Jones Band. DJ spinning retro dance music until the wee hours! • First seating 5:00 pm - 8:00 pm, three course meal and entertainment \$50 • Second Seating 8:30, four course meal and dancing \$80

SAWMILL BANQUET CENTRE

- 3840 - 76 Avenue
- 780.468.4115
- theclassics.ca

- New Year's Eve at the Sawmill Banquet Centre with the Classics
- 7:00 pm - 1:00 am

SHAW CONFERENCE CENTRE

- The Bear's New Year's Eve Bash featuring Shinedown, Social Code, and Inward Eye
- 8:00 pm
- \$49.50 at TicketMaster; proceeds to the Bear's Children's Fund

SHERWOOD PARK-BROADMOOR LAKE PARK

- Oak Street and Sherwood Drive, Sherwood Park
- 780.467.2211
- strathcona.ab.ca
- Family fireworks presented at 8:00 pm
- Celebrate with Max and Ruby at Festival Place, 5:00 pm, 6:00 pm, 7:00 pm; \$6

SORRENTINO'S

- New Year's Eve dining
- sorrentinos.com for location specific menu and party details. Each location is serving something different for New Year's Eve
- Tickets available at 780.474.6466

SPORTS WORLD ROLLER SKATING DISCO

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- 13710 - 104 Street
- 780.472.6337
- sports-world.ca
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- 7:00 pm - 1:00 am
- \$10, incl: admission and skate rentals, available at Sportsworld

STARLITE ROOM

- 10030-102 Street
- 780.428.1099
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- 7:00 pm (door)
- \$10 (adv, limited), then \$15 and finally \$20 from bands, DJs, Freecloud, Blackbyrd, Brix and Redemption Boutique

UNION HALL

- Argyll and 99 Street
- 780.702.2582
- E-Rock-Tica New Year's Eve 2010
- 8:00 pm
- Tickets at TicketMaster

VINYL RETRO DANCE LOUNGE

- 10740 Jasper Avenue
- 780.428.8655
- vinylretrolounge.com
- Disco Gala
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WORLD WATERPARK

- WEM
- 780.444.5321
- westedmontonmall.com
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- Various locations
- edmontonpubcrawls.com
- Route 1 - Billy Bobs, 6107 - 104 Street
- Route 2 - Iron Horse, 8101 Gateway Boulevard, 780.438.1907
- Route 3 - Union Hall, Argyll and 99 Street
- 780.702.2582
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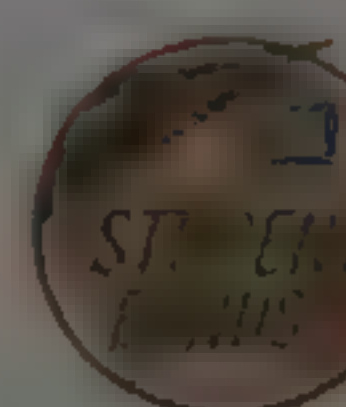
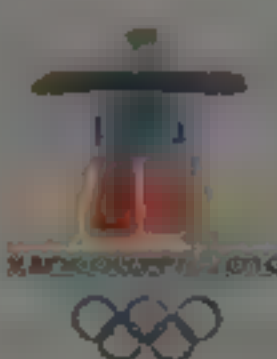
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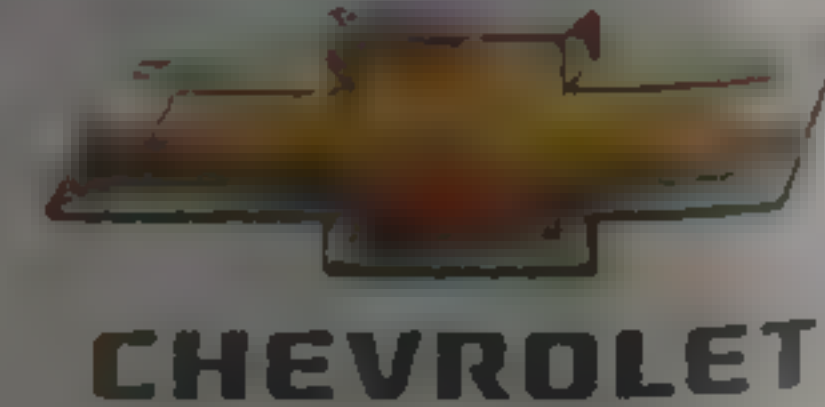


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REVIEW // U: THE COMEDY OF GLOBAL WARMING

The whole iceberg

U's look at global warming is a little too big for its own good

Behold the shape of comedy," says Clinton Carew, a bespectacled television host at the top of *U: The Comedy of Global Warming*. The *U* is that shape: standard work of fiction progresses on a tumultuous path towards catastrophe, until some 11th-hour counter-revolution occurs, sending us back towards the status quo. That's pretty ingrained into our culture, and now writer/director Ian Leung wants us to apply it to the very real debate about climate change. Do so and it gets a little more worrisome: if cataclysm hits, no writer gets to turn it around with a *deus ex machina* or clever plot twist. So what if it doesn't? Or maybe we'll be fine for all. But isn't it better to be green than sorry?

That's just the tip of *U*'s (melting) iceberg message, an allegorical narrative woven through a dizzying patchwork of song, dance, interview, audience reactions and videos that get deep into the climate change discussion. Clever and, in its best moments, it really much earns the phrase—and I mean this in the best possible way—"entertainment." It's also big—a bit too big for its own good.

Writer-director Ian Leung's overall aim seems pretty clear here: to attack the global warming debate from all angles, not just waving the green flag, and keep the whole show engaging and



GREEN SCREEN >> Clinton Carew gets his TV fix in *U: The Comedy of Global Warming* Supplied

punchy. To do so, he's paired the content with unusual forms of delivery: a lounge-singer sing-a-long defense by Mr. Oil walks the clever line of satire with sleazy charm. Elsewhere, like a spiritedly-performed-but-kind-of-cheesy hip-hop number or metal-concert shout out to the issue, don't fare as well in deliver as they might have in concept. The points are clear, but the delivery method seems tacked on, an unconventional pairing of form and content for the sake of an unconventional pairing, to shock in that regard. There's also an unnecessary meta mo-

ment near the end of *U*, which softens what would've been a particularly poignant point to end on.

That said, even if the method doesn't always work, the actors seem more than capable with wide spectrum of material they work through.

Each of *U*'s three characters—the green, environmental TV host Clinton Carew (Garett Spelliscy); wealthy, Tycoonish businessman Albert A. Oil (Clinton Carew; it's never really explained why his name is shared by Spelliscy's character) and the caught-in-the-middle refugee Tivo (Tim

Hamaguchi)—get tangled up in a troubled love triangle (though it's spread a little thin with so much else going on), but whether within the narrative or one of the countless vignettes, they're vibrant and engaging onstage with all of the material.

The multimedia touches are usually well done, save a few technical hiccups: Interview segments are often used to transition between scenes, but sometimes characters watch what you watch on their TV, discussing as it goes. The interviews themselves are interesting, and at times hilariously un-P.C.

There were good ideas in *U* that didn't seem to play out as well as they might have: an improvised dinner party scene, in particular, drew one member of the audience onto the stage to get a direct opinion on climate change, but the scene took far too long to not really achieve what it set out to do. Maybe on another night—though Saturday's audience participant certainly wasn't stage-shy, the actors didn't seem to be comfortable really getting any deeper than a quick surface level conversation.

So *U* makes its points, and broaches the climate change debate in new and innovative ways, but you tend to have to pick the finest moments out and hold onto them as the sheer volume of scenes becomes apparent—really, with extended versions of the show's interviews and even more environmental content on *U*'s sister website albertaville.ca, probably more could've been left out of the show and stuck up on the web, for those curious enough to follow up on the show. After all, there's only so much of one debate you can squeeze into a show without losing the audience. *U* doesn't quite do that, but at points it comes close. **V**

UNTIL SUN, DEC 20 (8 PM)

U: THE COMEDY OF GLOBAL WARMING

STARRING CLINTON CAREW, TIM HAMAGUCHI, GARETT SPELLISCY, COLE HUMENY, MELISSA THINGELSTAD
MEDIA ROOM, FINE ARTS BUILDING
(88 AVE - 112 ST), \$15 - \$20

REVIEW // A CHRISTMAS CAROL

A cozier carol

Andrew Legg is taking a more intimate approach to *A Christmas Carol*

ANDREW MITHRUSH
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Not a new story, and it's not a particularly new rendition of an old story either, but this is Christmas, damn it, and actor Andrew Legg has dusted off the script for Charles Dickens' holiday tale to make a go of it himself. Sure, Legg knows there are other well-known Edmonton personalities playing Scrooge out there: he's not out to give Wood or Bill Bourne a run for their money. All he really wants to do is give people a chance to see a more intimate *A Christmas Carol*. The artistic vision is a tale told around a fire at Christmas," Legg says. "It's not about the spectacle. Essentially we're

talking about a large wing-back chair, a high stool and a desk for a set. There are these consistent images you see that are in the text of people gathering together around a fire and playing games, singing or swapping stories—it's that sort of a feel."

So, without the razzle-dazzle of the Citadel's massive sets or the tradition of Bourne's well-loved concert version, Legg sought out the help of his pal, former ESO violist Aaron Au, to accompany his cozy version of the seasoned parable.

Considering the simplicity of his piece, Legg adds that it's a good way to stretch his acting muscles—ones that have been on the back-burner since he moved to Edmonton from the West Coast in 2006 to help start up Transcend

Coffee's roasting company.

"That's kind of my other area of expertise: coffee. But I decided to merge back into acting this year because the economy is in a slump, and acting is huge money. You can ask my wife—the timing is just awesome," he laughs. "Without a gig lined up for Christmas, there was this script which I always wanted to do. It's the perfect play. I've performed in two adaptations of it before, and it's got everything. It's got spectacle, it's got humour ... Ultimately, it's a great story of redemption. I mean, everybody does *A Christmas Carol*, but it touches something with people that it can keep getting done."

The script Legg has based this performance piece on is, in fact, Dickens'

own condensed version of the story, one that the author used for public readings back in his Victorian heyday. Hitting all the key points that Dickens considered essential to the oft-told tale, the reading script clocks in around 75 minutes.

"I thought rather than do this as a public reading, I would commit it all to memory and work on it that way," Legg says. "I always wanted to do a one-man show. In the acting world it's kind of a challenge: you're pretty naked, it's just you," he says. And although one could fill an entire shelf at Blockbuster with the many different takes on Scrooge himself, Legg says he's not intimidated by the prolificness of the character—even if Jim Carrey's effort turns out

big this winter. In truth, the modesty of the reading setting is a testament to Dickens' talents.

"Later in his life, Dickens' public readings became his second profession. He was already an immense talent as a writer, and then he began to draw this huge following reading his own writings," Legg says, explaining that he's found a similar script for *The Mystery of Edwin Drood* that he wants to take on at a later date. For now though, coffee and a *Carol* suit him just fine. **V**

THU, DEC 17, FRI, DEC 18, SAT, DEC 19 (7:30 PM)
A CHRISTMAS CAROL
PERFORMED BY ANDREW LEGG
AXIS CAFE (10349 JASPER AVE), \$20

He should've been a gigolo

Instead, Roberto Bolaño wrote intriguing thrillers

The events of *Monsieur Pain* (New Directions, \$28.50) orbit around the peculiar illness that would take the life of the Peruvian poet César Vallejo. He died, rather mysteriously, in Paris in 1938. He had been in Spain, had worked for the Republican cause, and his suggested link to his heartbreak over Spain exacerbated his demise. Yet in Roberto Bolaño's novel, Vallejo, who appears only briefly in a scene that finds him examined by a practitioner of "the occult sciences," seems primarily to be dying from some spiritual condition that manifests itself in chronic hiccups. All around him Europe is becoming swept up in waves of fascism, seeming to hiccup itself, choked by spasms, unable to breathe calmly in an increasingly stifling air. And, who knows, perhaps the poet is hiccupping on the continent's behalf, one final, wordless poetic act.

(Vallejo is not the only character in a newly released novel to suffer perilously from a persistent case of hiccups. In Jonathan Lethem's *Chronic City* [Doubleday \$34], his busy but loose, sprawling, often hilarious tale of friendship set in an alternate Manhattan, a man is afflicted with incessant hiccups caught from a beloved dog.)

Monsieur Pain is the earliest novel we now have from Bolaño, whose body of work has been getting rapidly translated into English by a couple of different US houses in the wake of the tremendous critical acclaim that met *The Savage Detectives* and *2666*, both of which were published in the last few years. In the book's preface, Bolaño explains that the novel was written back in 1981 or '82, long before he appears to have made any significant commitment to being an author of fiction rather than a poet, which



ROBERTO BOLAÑO >> More of his work is being translated into English

he always maintained was his real vocation. Yet *Monsieur Pain* feels somewhat less overly poetic in its prose or structure than the later work. Some of the characteristics that we associate with Bolaño—the enigmatic sinister, the collision of politics and ineffable psychological need—are present, and an epilogue of biographical sketches is something of a prelude to the structural device found in Nazi Literature in the Americas. But, even though *Monsieur Pain* is translated

by Chris Andrews, who has deftly translated the bulk of the Bolaño available, we don't yet hear the Bolaño voice. That will come in good time—in fact it's positively vibrant in *The Skating Rink* (New Directions, \$28.50), the early mystery novel released in English last summer—and it's perfectly interesting to see the author develop his approach in this slim work dense with curiosities.

While it hardly follows a generic narrative thread, the novel is imbued with

much playful tropes lifted from thrillers, considerable intrigue and bizarre detours. There is the hero's unrequited love for a young widow. There are foreigners following our hero through the streets. Bribes are taken. There are inexplicable orders that must be adhered to. There is also a surprise meeting in a café with a pair of twins who design miniature scenes of deadly catastrophes to be displayed in aquariums. There is a screening of a perplexing, semi-documentary movie with the sly title of *Actualité*. This Paris is a confluence of shadows, and Bolaño's writing feels rather close to an open homage to Kafka. The hero is repressed and finally ineffectual, lovesick, lonely, dream-rattled and consumed with guilt. Perhaps he's losing his mind. Perhaps he's being mesmerized. He wants to save the life of César Vallejo, but there are forces that will not let this transpire.

At one point a character speaks of the notion that "every death has a ritual function; death, indeed, was the only genuine rite left in the world." For Bolaño himself, who died in 2003 at the age of 50, death seems to have functioned as a shroud of mystique that would posthumously envelope his writing, much in the same way that Bolaño's imprisonment in Chile after the coup, which has over the years been exaggerated by certain commentators, had enveloped his writing with a certain heroism while he was still alive. So it's that much more interesting to hear from Bolaño during the final part of his life in this excellent little collection entitled *Roberto Bolaño: The Last Interview & Other Conversations* (Melville House, \$18.95).

It opens with an essay by Marcela Valdes that pays tribute not only to Bolaño but also to the Mexican investigative journalist Sergio González Rodríguez, Bolaño's friend and the author

of *Huesos en el Desierto*, an expose of the murdered women of Ciudad Juárez. González Rodríguez's research was essential to developing the portrait of Bolaño's Santa Teresa, his fictionalized version of the dark centre of 2666, who greatly admired American writers such as James Ellroy, once he wanted to be a homicide detective and his correspondence with González Rodríguez was perhaps the closest came to vicariously fulfilling this urge. (A list of other things Bolaño might have liked to do with his life can be found later in the book: "Holding up banks, for example. Or directing movies. Or being a gigolo. Or being a child again on a more or less apocalyptic soccer team. Unfortunately, the child grows up, the robber is killed, the director runs out of money, the gigolo gets sick, and there is no other choice but to write.")

In the four interviews that follow, we are able to read Bolaño's sense of the state of 20th century Spanish-language literature, with numerous illuminating comments on the authors who he felt were important, and the book features a number of informative, concise and nicely annotated side-notes that give the reader easy access to basic information on every figure mentioned. Bolaño, whose tongue was frequently in cheek but who is equally capable of sudden, surprising flights of sincerity, discusses the problems with reading prose from the perspective of a poet, the differences between Mexico, Chile and Spain, his tendencies toward radicalism and the solitude it brings with it, the literary marketing value of political imprisonment and types of literary silence. Looming over the last topic is the sad fact that Bolaño's silence was the kind imposed by death that comes far too young, and at the peak of a brilliant career.

BOOKS // SEAL INTESTINE RAINCOAT

Snowed in

Rosie Chard's debut novel is an icy, tense page-turner

SUE KAPP

// SUE@VUEWEEKLY.COM

In the world of the almost-future, where gas is over three dollars a litre and rolling blackouts have become an accepted inconvenience, no one in *Seal Intestine Raincoat* is prepared for the emotionally and mentally testing crisis of being isolated without amenities for days during a blizzard in suburban Winnipeg. Unfortunately for Fred Forester, his mother Polly and five strangers, surviving the blizzard and its consequences become much more than a hypothetical situation leisurely ruminated about over hot chocolate. In this tension-stuffed debut novel, Rosie Chard takes us face to face with the ugliness of dubiously ethical choices made in desperate circumstances.

Having moved from rainy, temperate England just weeks prior to winter, the Forester family is ill prepared for

the raw intensity of a Canadian winter on the prairies. When a blackout lasts much longer than anyone would have believed possible, Fred and Polly must fight to survive in their newfound isolation. Chard's detailed description of the physical effects of cold on objects and the human mind is almost unbearable as the words bring on the relentless grip cold has on the minds of anyone who lives in such extremes. One feels psychologically trapped by the cold just as the characters are trapped physically, creating a feeling of togetherness, a masterful stroke that compels the pages to continue turning.

The atmospheric tension of the novel builds as the claustrophobic situation rapidly deteriorates, bringing out the best and the worst of those involved. What evil lurks in the hearts of men and women? Who is a natural leader and who is just a bully? What are we really made of when we are confronted by the

possibility of our own death and, more importantly, the deaths of those we love? As Fred is forced to become the man of the house, to put aside his childish things and concentrate all his energies

Chard's detailed description of the physical effects of cold on objects and the human mind is almost unbearable as the words bring on the relentless grip cold has on the minds of anyone who lives in such extremes.

on the preservation of his household, we are forced to ponder what our own response in a crisis situation would be.

One ingenious parallel in the novel is a contrast of selfish, individualistic Western society with relatively egalitarian traditional Inuit culture. The extraordinary capability of the Inuit to take

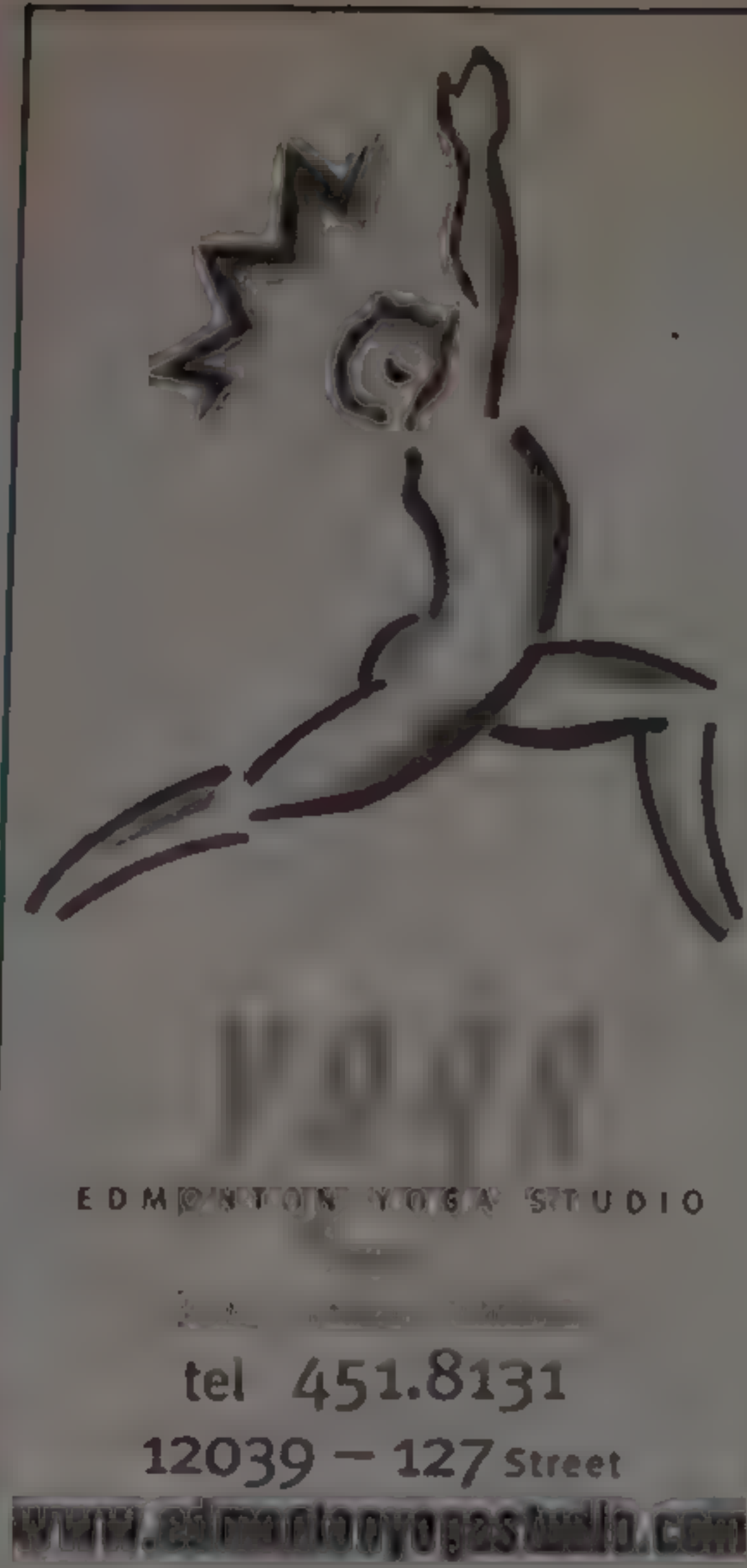
care of each other, to work together as a group knowing the collective survival of everyone is an equal priority, meaning no one individual can take precedence over another, is presented as an

ideal of cooperation. Weighed against this picture of healthy collaboration are the scrambling and ineffectual group dynamics of the white people who find it almost impossible to work together for their own survival and bring out the worst in themselves and others. Comparisons such as these inevitably lead to considerations of what quality of life

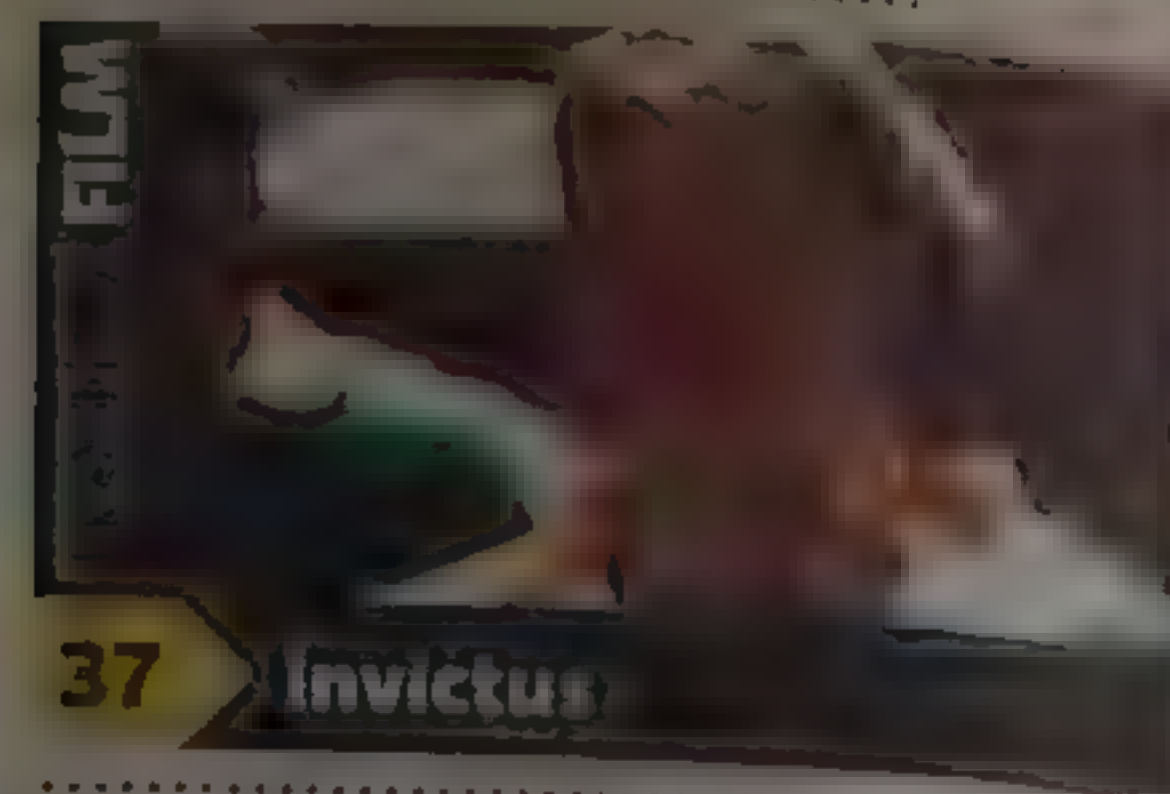
means in different societies and how our own culture seems wanting in the ability to preserve altruistic behaviour.

In an environment such as Winnipeg or Edmonton, the weather is a permanent character forever lurking in the background, threatening with the menace of the uncaring force of nature. And without the roiling, polluting, oil-fuelled cogs endlessly churning away in the background, much of our lives would grind to a frighteningly abrupt halt. Writing with a brittle clarity that leaves no shadows for hiding, Chard has woven a starkly inviting tale of courage and desperation that demonstrates the oft-disturbing range of actions the human animal is capable of.

SEAL INTESTINE RAINCOAT
BY ROSIE CHARD
272 PP, \$19.95
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FILM



FILM // THE PRINCESS AND THE FROG

Not just nostalgia

The Princess and the Frog is a throwback to Disney's glory days

JONATHAN BUSCH
// JONATHAN@VUEWEEKLY.COM

The classical animation throwback in *The Princess and the Frog* is not warranted for mere nostalgic charm—it's actually a much-needed functional device. Like the recent side-scrolling 2-D Super Mario Bros Wii release, the old-school cartoon fulfils opulent passions that computer-designed Pixar films just simply, as of yet, cannot reach. The rise of digital technology has seen many of the subtle joys of early consumerism to slip through our fingers—35mm photography, alphabetized CD shelving, walking to the video store—only to see a few timely revivals in the form of vinyl records and the wicker bicycle basket. Disney's keen enterprising of storyboard templates and mostly non-celebrity performers breeds some powerful story components, including the most Type A personality-type of a heroine to ever don a sparkling gown and tiara.

Tiana, the first ever African-American Disney princess, is introduced in the opening sequence as the wide-eyed daughter of a housekeeper for a wealthy Southern white family. After her father dies, Tiana grows up to live a life solely devoted to maintaining his dream of opening a Louisiana-style restaurant. Via song, she dazzlingly confides in her mother (voiced by Saint Oprah) about her fantasies of being a Josephine Baker-style hostess, and waltzes closer to the prize as she is enlisted to cater the grand ball for visiting celebrity stud, Prince Naveen.

Tiana's spoiled white gal pal Charlotte pines to score him, but his fleeting visit to New Orleans sees him fall prey to a shady curse by a wicked voo-



HE'S MY MAN >> The classic fairy tale gets a twist in *The Princess and the Frog*

doo master. Stuck in the likeness of a frog, Prince Naveen seeks out, like the storybook reads, the magical kiss of a princess. He enlists a sister's help after catching Tiana in a borrowed frock at the ball, and since the girl ain't no princess, she too becomes a frog. Leave it to a trumpet-playing alligator and a lovelorn firefly to aid them through the Louisiana swamp to find an elderly blind priestess who may just change them back, provided that falling in love doesn't halt their journey.

Not since *Aladdin* has Disney had to be so inventive with a fairytale adaptation, having fallen into the ridiculous trap of straight-to-video sequels of beloved classics. Though several of the stylistic and plot techniques are quotations of familiar tropes, enough are present to remind us of the flawlessness of an almost lost genre that once replaced the radiance of the old Hollywood musi-

cal. As Tiana, unsung Dreamgirls-cast-member Anika Noni Rose performs soaring vocals; meanwhile, a roster of dynamic rubber-band voices breathe a profound vigor into the already phenomenal visual element of talking animals and human caricatures.

Revisiting these signature Disney motifs pays witness to the evolution of romantic storytelling, which, in this case culminates in Tiana's case of paternal idealization as the root of the loving conflict. Such psychoanalytic depth grants *The Princess and the Frog* enough depth to rival *Sex and the City* in a rather effortless process. **V**

THE PRINCESS AND THE FROG

DIRECTED BY RON CLEMENTS AND JOHN MUSKER

STARRING ANIKA NONI ROSE, BRUNO CARIVALHO

OPRAH WINFREY

★★★★☆

DVD DETECTIVE >> WORLD'S GREATEST DAD

More than Mork

In the proper role, Robin Williams can be a surprisingly effective actor

Robin Williams is not generally a name you want to see anywhere in a film's credits, at least if you're between about eight and 50 years old (people who were around before he was Mork seem to be endlessly charmed by his manic comedy and schmaltzy sentimentalism, and kids usually respond pretty well to shameless mugging). He is the kind of weird icon who connects powerfully with certain mindsets and is basically a complete anathema to everyone else, like

a toad whose vibrant colours say pretty to the naive and distant and absolute poison to anything that's actually going to have to digest it.

But the truly strange thing about him is that, if reigned in and deployed properly, Robin Williams can actually be a shockingly good, effective actor. It's like the cloying and hamminess just melt away, and all of the sudden there's this subdued, troubled man on screen: *The World According to Garp* was the earliest example, with his restless wackiness sort of

turned back against him, and more recently *One Hour Photo* exploited the creepier side of his ingratiating warmth and *Death at 40* Smoochy tweaked his tired comedy.

Now we can add to that *World's Greatest Dad*, written and directed by another divisively odd comedian, Bobcat Goldthwait. *Dad* is Goldthwait's third feature, and while I can't speak to his early-'90s flop *Shakes the Clown*, *Sleeping Dogs Lie*, his more recent 2006 flick, was an off-kilter, juvenile crude but still sharply observed dramedy.



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Obviously united

Invictus' ham-fisted mix of biopic and underdog sports story could use some intellectualizing

BY DAVID KOPPEL

W. Mother Theresa gone, Nelson Mandela is the most morally unimpeachable man on the planet. His ability to, as Matt Damon's South African rugby team captain puts it, "spend 30 years in a tiny cell and walk out willing to forgive the men who put him there" and thus heal the deep wounds of apartheid basically make him one of the few people, never mind world leaders, able to look beyond selfish aims towards the good of humanity. The Ten Commandments are basically more controversial than this guy.

That's fairly important to understanding *Invictus*, as is the fact the Clint Eastwood-directed film takes its name from the poem that gave the world the inspirational-poster-ready lines "I am the master of my fate / I am the captain of my soul." There is only one note *Invictus* is even aware that a film can hit: relentlessly uplifting. It combines a hagiographic biopic with an underdog sports story for so much feel-good the only thing it's not is a *Walking on Sunshine* (which would mark an improvement from the pedantically overwrought, half-stereotypical African, half-Sunday-Sermon-level-inspirational score by Eastwood's son and Michael Stevens).

Now, while this all makes for a fairly simple film experience, it's not necessarily a problem in itself, but on top of this, Eastwood and writer Anthony Peckham heap on ham-fisted and half-thought-out pointers to drive the point home. *Invictus* is rife with them, but there's two that are particularly egregious. The first comes right at the beginning of the film, where we learn Mandela (Morgan Freeman, like it could have been anyone else in Hollywood) is getting released from jail: on one side of the street, thick young Afrikaners toss around a rugby ball, manicured fields protected by wrought-iron fence. On the



MANDELA-ELLA-ELLA >> Morgan Freeman tries to unite a country in *Invictus*. / Supplied

other side, poor black Africans kick a soccer ball around in the dirt, chicken-wire barely demarcating the line between the road and the field. One side cheers as the motorcade passes, the other grumbles about it being the ruin of the country. And if you don't know where the movie is going from here, you should probably read more, but in any event Eastwood and Peckham will have plenty more sign posts that obvious as we go.

The other heinous scene finds Francois Pienaar (Damon), the aforementioned rugby captain, exploring the jail Mandela was held in during a break from World Cup play. Not content to leave us following him around, Eastwood has ghostly figures appear, breaking rocks, quietly reading in the cell and so on. Apparently he assumes that we all think of apartheid jails as pleasure spas, and Mandela got a fondness for poetry at his Sunday book club.

Anyway, all that is to say that *Invictus* doesn't even trust its audience to not drool too much during the two-hour run time, and this is a movie that could sorely use some intellectualizing to break up the tedium. The split between Mandela's

politicking and the whipping of the rugby team into shape—if you'll remember from earlier, rugby is a symbol of white oppression, so it's a big deal that Mandela tries to unite the entire country behind them—serves to remove a lot of the drama from either, such that their eventual triumph doesn't feel nearly as impressive as it should, to say nothing of the steps that it takes to get there. Some great performances might have made up the difference, too, but while Damon is fine in a role without much to do, Freeman never feels like anything more than Morgan Freeman with a different accent, though I suppose his persona is close enough to Mandela's that that's all some people will really need. For the rest, though, this is more theoretically uplifting than actually worth seeing, the kind of useful bit of trivia to pull out in a sales meeting, but not much more. **V**

INVICTUS
DIRECTED BY CLINT EASTWOOD
WRITTEN BY ANTHONY PECKHAM

DAMON
★★★★★

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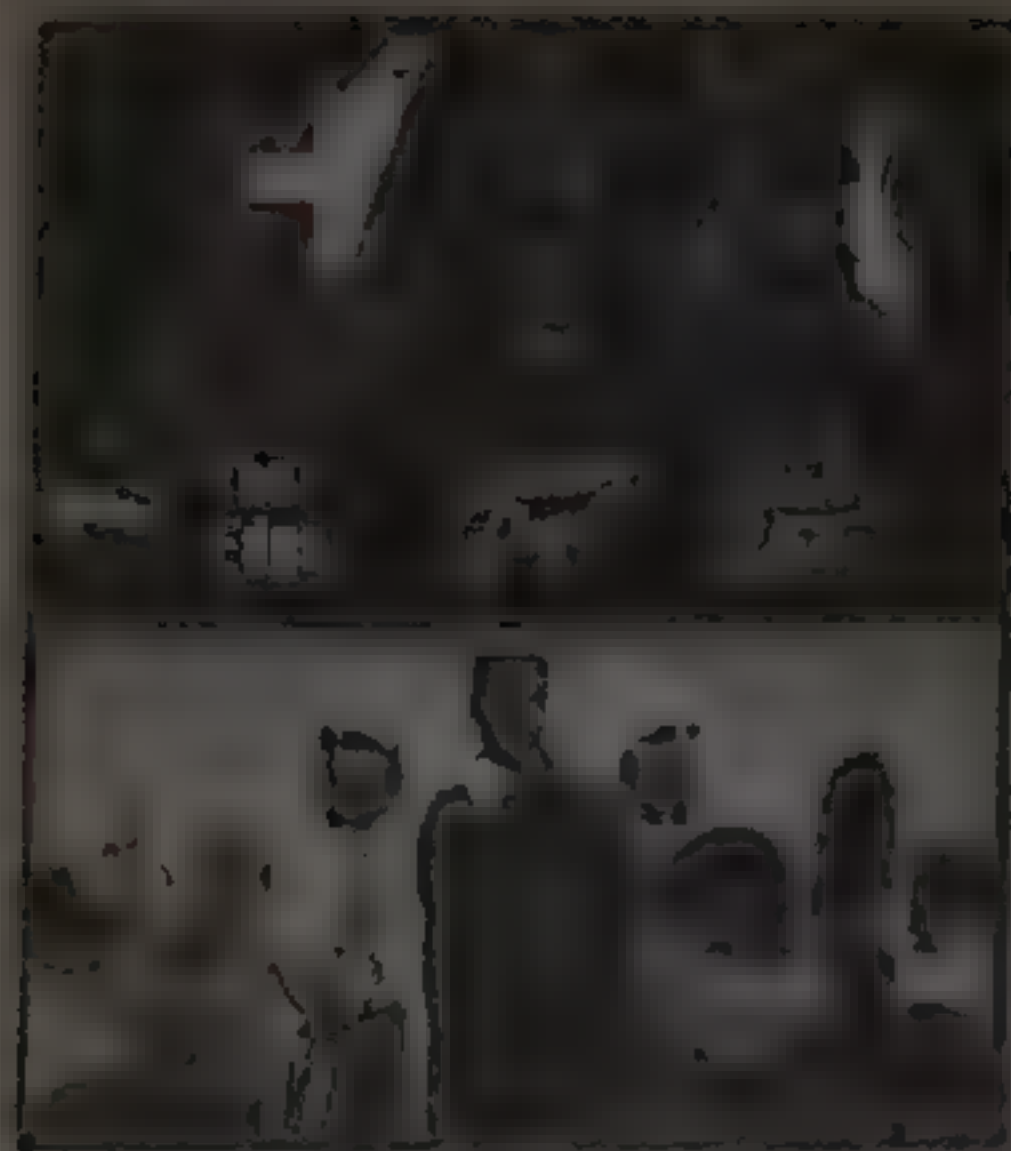
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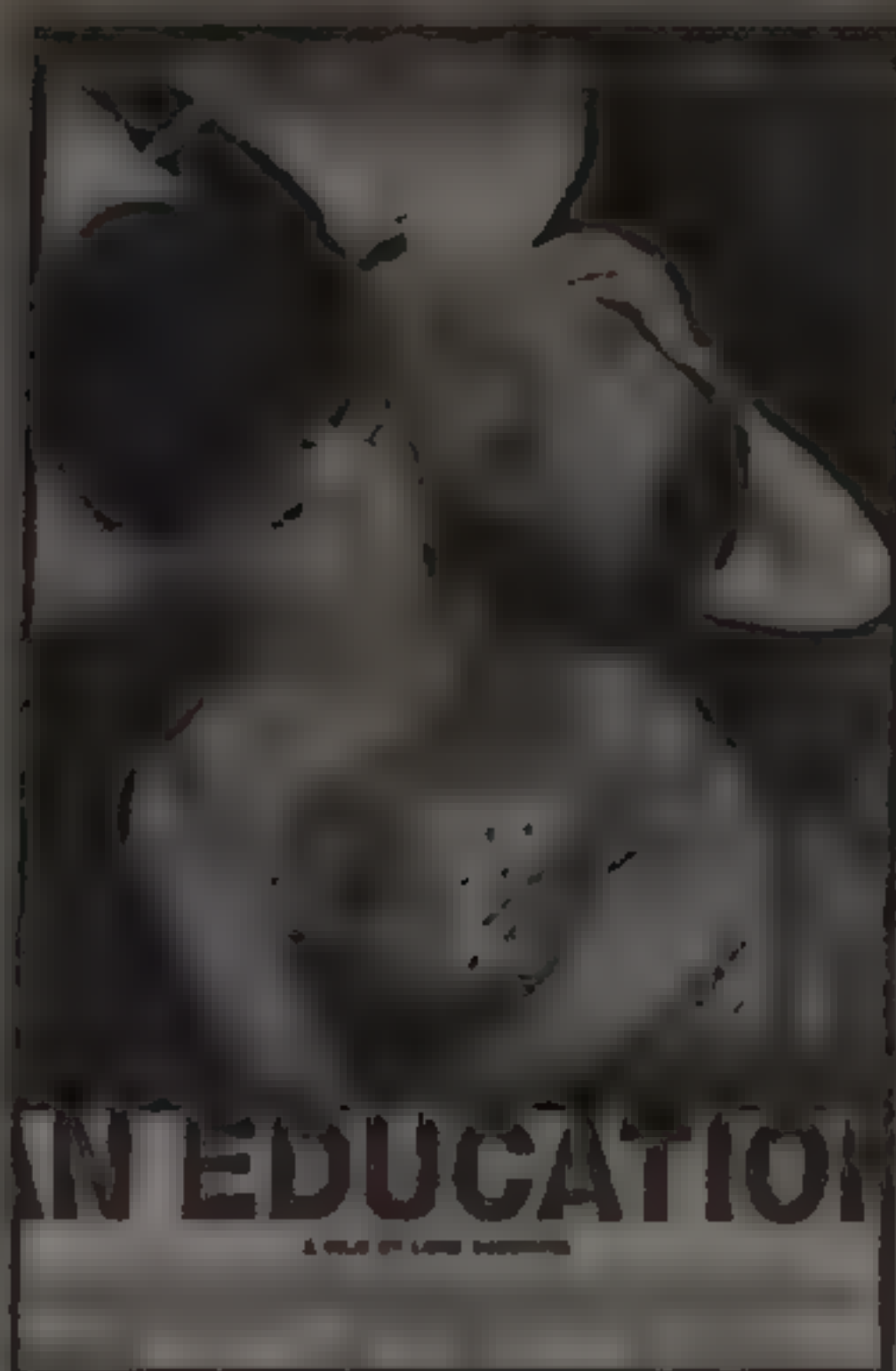


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COMMENTARY // DVDS

Slip in a disc

DVDs may be slowly fading away, but the extra content they include—or you can add—still make for ideal gifts

BRIAN GIBSON
// BRIAN@VUEWEEKLY.COM

Until a few weeks ago, when I found myself at the movie-rental store's closing-down full-clearance sale, I thought "like a kid in a candy store" was just a hoary simile-cliché. Within minutes, I'd picked out 30 DVDs. Then, swallowing regret as reluctantly as a kid eating broccoli, I forced myself to cull those 30 to two-dozen need-to-owns. I kept scanning each and every row, looking for any more titles that could've escaped my greedy gaze, even as I mentally cut the pile down to 20 absolute must-haves. It's an "early Xmas present to me from I" was the (ungrammatical) self-Santa-clause I kept mentally repeating as an excuse until it became entirely acceptable, reasonable, even inevitable.

You see, I've come to love DVDs. There, I admit it. (Isn't that the first step to overcoming one's addiction?) Well, not so much DVDs themselves as the "DVD-ness" they can be wrapped in. I think it's because they're so book-like. They're shaped like mini-books, with covers, even a thin spine, and usually a list of contents.

Technology itself is fairly immaterial, insubstantial—most of what we surf is off in some void, we see it on screens thinner than most tabletops or we listen to music on devices smaller and lighter than someone's hand. A DVD itself is just a disc, in

the end, and most DVDs leave any extra stuff for the disc itself: easter eggs, trailers, a few bonus features, maybe an audio commentary. All on one "smart" little disc, hardly bigger than a coaster, and not much more durable than its predecessor, videotape. (Scratches to discs are so common that some rental stores have a whirling disc buffer-and-polisher thingamajig to get the scratches out before you take the mini-frisbee home and put it in your player. There's an idea for a gift, if you're as irritated by scratched discs as I am.)

Companies like The Criterion Collection seem to understand the filmsiness, the basic disappointment of the disc itself. So it casts auteurs as authors again, slipping thick booklets into the plastic clasps on those often tragically empty spaces on the left side (verso for books) of the opened case. Booklets with critics' forewords, still-images, full credits, notes about the transfer and more.

My own gift to myself last year (yes, I realize all this self-giving is starting to seem pathetically onanistic) was Terrence Malick's *The New World: The Extended Cut*. The cover's a bit cheesy and there are no bonus features; the only reason I got it was the 20 minutes of extra footage on that disc—otherwise, the case is light as a feather. But the gift my girlfriend gave me the year before (see? I do actually get gifts from someone other than the three wise men me, myself, and I) was Malick's *Days of Heaven*. And it was weighty. Pick up this object and you forget about the cheap plastic case. The 42-page booklet inside makes it feel like a book, a down-to-earth thing actually made by someone at some point, not just transferred digitally to a disc read by a laser. Southern Alberta wheat splashes across the cover, the booklet, the inside cover, even the disc itself, in fields of gold—it's almost beautiful enough to make me want to start farming.

Now I wonder what's going to happen to DVDs, with their booklets and slipcases, or their little velcro button-up jacket or stylized full-season box set, the best of them reminding us that these discs actually had some down-to-earth, backbreaking labour behind their art, but also artful enough themselves that they make you want to see the film bookended within. (The Criterion Collection's special two-disc edition of *The Double Life of Véronique*, in its slipcase, offers a 66-page booklet with ethereal still-images intensely reflective of Kieslowski's eye, then a gatefold case with *Véronique*'s face split onto either side.)

Just the other day, my friend told me that the battle between (HD)DVD and Blu-Ray is "all over. Blu-Ray won." Apparently the outcome of this momentous struggle, like

many before it—see: Beta losing to VHS and Laserdisc losing to DVD—has been decided back in early 2008 but somehow escaped my attention (hell, I don't even know where Blu-Ray's blue ray actually falls on the spectrum of light, other than somewhere between ultraviolet and James Cameron's smurfish; *Avatar* blue). I've heard that Blu-Ray is up to six times more detailed than DVD, making the details of older films, even unwanted details, sharper than ever and so making Blu-Ray re-releases of old films the perfect gift, according to the founder of online nudist flash catalogue Mr. Skin, for the mainstream-softcore perv this Christmas. ("On video or even DVD, you could only see her butt ... When we were reviewing it on Blu Ray ... when we blew up the scene we could clearly see more. We had previously rated the movie as *Breast and Buns*, but we had to change it to *Breast, Buns and Bush*.")

Ah yes, forced to change. It's easy for Jim McBride and his company to embrace the super-sex-illated images of Blu-Ray, but there's no profit in it for me. Sure, Blu-Ray discs are required to be scratch-resistant, unlike DVDs. But the detail in my (admittedly non-skinny-dipping) DVD collection is just fine with me. I don't care that studios are re-releasing around six titles a week in Blu-Ray. Are bargain bins just going to see more Pauly Shore-standard films in a new format, while even fewer actually great films won't be given the technological flash-forward? I'm not a Luddite, just a firm "at-some-point-technology-doesn't-enhance-my-viewing-experience" dote. When you move further up the pixelated ass of gizmo-selling pretending to be "next-wave" hi-tech, you lose sight of the art—a film you can enjoy, read about, discuss and consider.

So maybe it's high-holiday time to bring back the homemade, or at least semi-homemade. Screw the studios' re-releases in this format or that format. My gift-guide suggestion to you? Download a movie—preferably a good one, maybe even an arty one, maybe one that hasn't even come out yet—and burn it onto disc. Maybe make up a nice cover for it—hand-drawn, if you have time—and some kind of table of contents, or foreword or mini-booklet. Then give it to your parent, your kid, your friend or your partner. And if the movie's genuine, if it's well-made and not too well-known and the director's an actual artist worth subsidizing, buy the original when it comes out (in whatever Ray).

So, why not make like a half-snob, half-anarchist, all-out DIY rip-and-burn bandit, put your back into it and slip in a disc this Christmas? V

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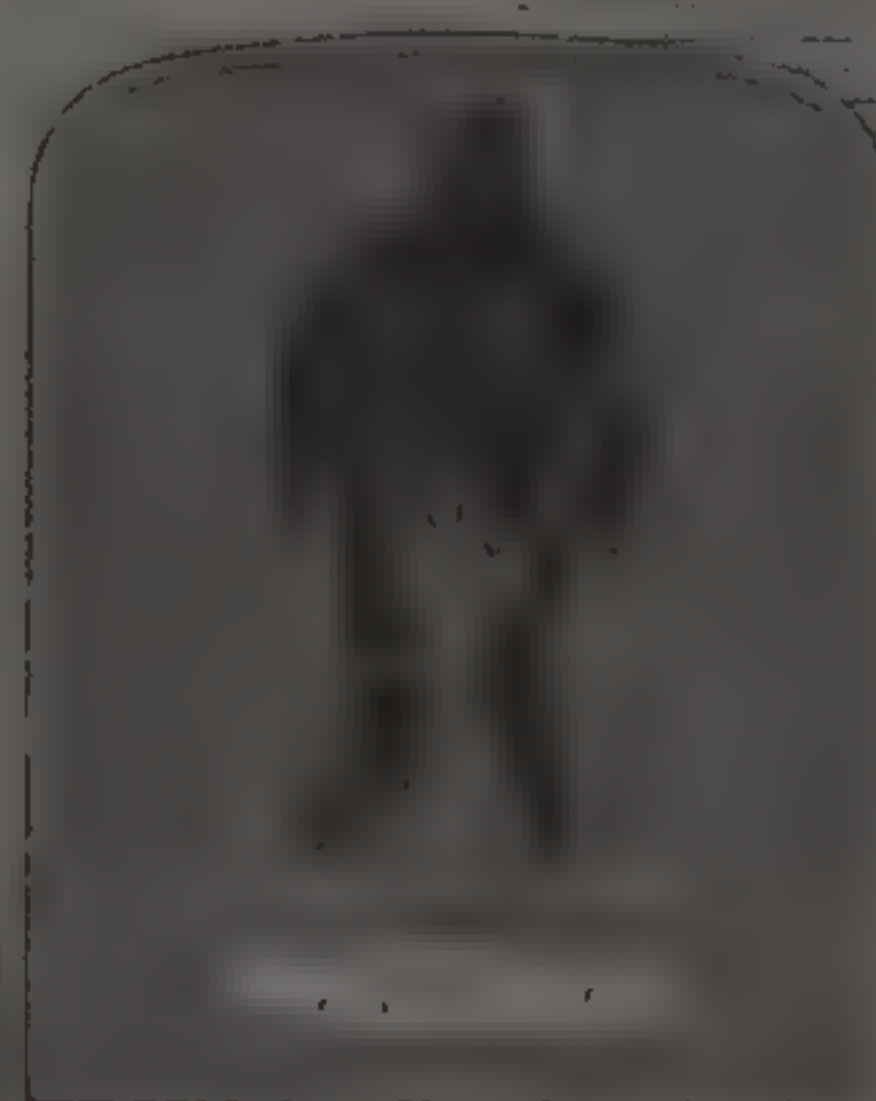
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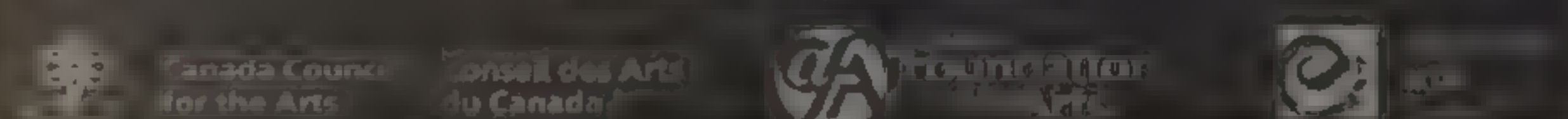
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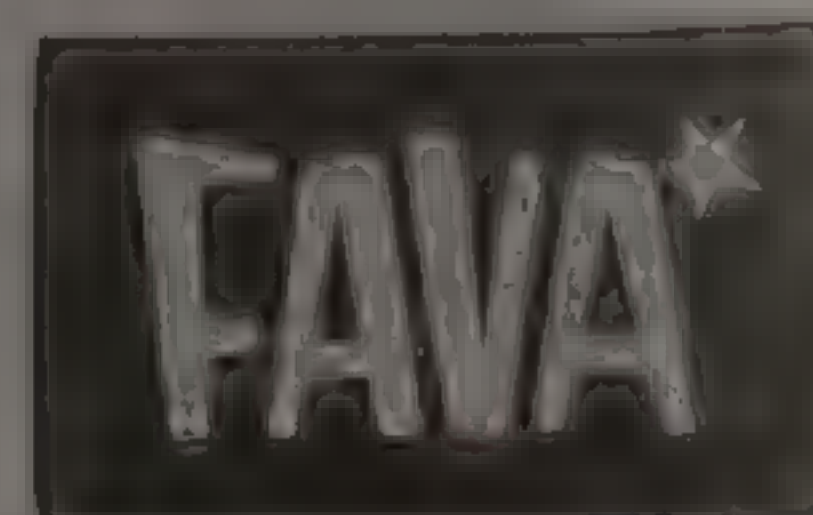
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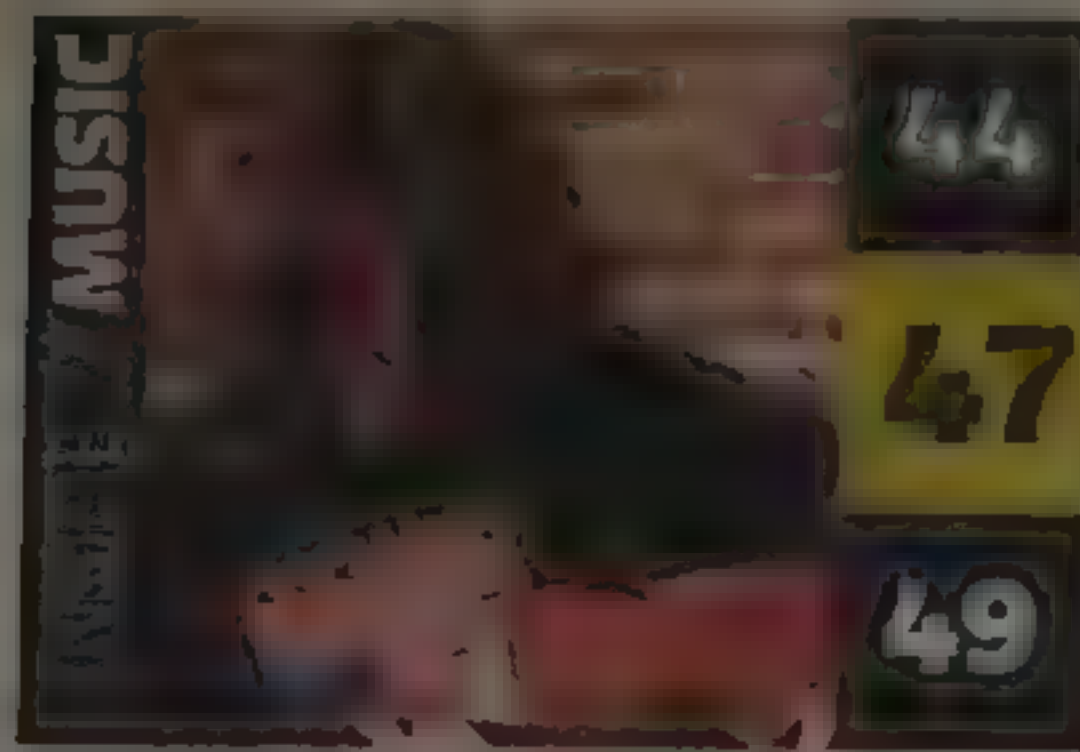


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PREVUE // MELISSA AUF DER MAUR

Breaking the mould

Melissa Auf der Maur dips her toes into a range of mediums

CAROLYN NIKODYM

// CAROLYN@VUEWEEKLY.COM

Most of the time, moments come and go, getting lost in the routine of life. Every once in a special while, however, a moment goes down in history as the one that changed everything, that bumped us off one path right into the middle of another.

Melissa Auf der Maur's moment came one day in 1991, when her friend Bruce threw a beer at Billy Corgan of the Smashing Pumpkins. This was before the release of the band's debut album and one of the band's first shows in Canada. Auf der Maur took it upon herself to apologize for her drunk friend and to let Corgan know how much she enjoyed the gig.

The pair kept in touch, and when the Pumpkins returned to Montréal a couple of years later, Auf der Maur's band Tinker was offered the opening slot. Corgan was so impressed with her bass playing he told her that, one day, she would play bass in his band.

Six months later, with a glowing recommendation from Corgan, she joined Hole and toured the world for five years, and in 1999 she was on the Smashing Pumpkin's *Machina* tour.

"Bruce is aware that he changed my life and his fate and my fate are linked. His drunk beer bottle and my life in music are eternally linked. Yes, every time I see him, I hug him for it," she laughs. "I've been so unbelievably lucky. My dream people, people I've dreamt of since I was 16, I have managed to hang out with musically. It's just unbelievable. I mean, I do genuinely pray to the gods of music every day, basically for the fact that I realize how a moment in time opened."

In hindsight, the writing was on the wall all along. Her parents weren't the most conventional spirits. Her father, a well-known Montréal politician, started bringing her to his campaign headquarters he had in bars around town when she was six. Her mother, Montréal's first female rock DJ, fed her a steady diet of Frank Zappa and the Rolling Stones. Although she certainly has the brains, her's was not a household where parents were pining for a future doctor or lawyer.

Instead, her mother sent her to an experimental music school and she later went on to pursue photography—thinking that career would fund her passion for music.

Despite being a part of two of the '90s most groundbreaking bands, however, there were still ties that bound Auf der Maur. By the turn of the millennium, she was ready to experiment.

"When you're in a band, it's like a marriage, where you can't, don't, have other relationships," she explains. "I was craving so badly during my time with Hole and the Pumpkins to explore my own



READY FOR BATTLE >> Melissa Auf der Maur prepares to unfold a cross-platform project as MADM // Supplied

voice through collaboration. Unless you have your Led Zeppelin or your crew that you find and you spend your life with, if you don't have your true love in music like that, the only way to do it is to date lots of people. It's really only the way to do it."

Before releasing her debut self-titled solo album in 2004, Auf der Maur dated a lot, and she continues putting herself out there. She's had musical dalliances with, to name a few, Ric Ocasek, Ryan Adams, Rufus Wainwright, Glenn Danzig, Radio Sloan and Samantha Maloney.

Her next project—*Out of Our Minds* will be released under the name MADM

in 2010—is the biggest and craziest collaboration yet. This is more than dating: it's an orgy, and the album is just the first tender kiss.

As soon as the ideas for the album—OOOM for short—started to sneak into her fantasies, Auf der Maur knew that this one was the big one. She knew this relationship would be much deeper and complex than anything that came before it. The kiss of the album would lead to the role playing of a film, to the dressup of a comic book, to the toys of the web.

The execs at her label, Capitol Records, weren't exactly whispering sweet nothings about her ideas, however, and she decided to break things off. While the

industry scrambled, Auf der Maur strived for her own paradigm, one that fully embraces the explosion of changes in the ways we produce and consume art, pushing her further down the rabbit hole.

"The more time that passed between the release of my last record and the future release of this one, the deeper the project got—it purely was survivalism that every month or year that I wasn't releasing something, I was making something. So I kept making shit," she laughs. "That wasn't an intellectual concept, but it was purely this emotional creative reality. Like, the more time that passed, the more I had to share with people, literally. That as well as a commitment to growing with

the times."

This six-year gestation period has tickled Auf der Maur's very essence. From the time she began to really stretch her creative muscles, she's enjoyed playing in all kinds of forms. With director Tony Scott, she discovered a medium whose only limitation is the imagination. With illustrator Jack Forbes, she revelled in the simplicity of creation with pen and paper, without the tethers of technology.

"What's interesting was the learning of the crossing over," she explains, "and then imagining how this will unfold live and then imagining how this will unfold in a museum or at a sci-fi convention or on my website."

"Some people will always be like the Ryan Adams type. He's a singer-songwriter—he doesn't need to fucking make crazy witch movies. He might ..." she adds. "I think it just happens to be a good climate for people who lean more towards not wanting to choose one specialty. It's a really exciting time for that."

Although not quite complete, sneak peaks of the whole project have already garnered a lot of interest from some unusual suspects. A rough cut of the OOOM film, which she wrote and scored, was invited to last winter's Sundance Film Festival, and over the summer Auf der Maur sat on a panel with Neil Gaiman (author of *Coraline*) at a sci-fi convention, the 67th WorldCon, discussing 21st-century technology's impact on the creation of art.

"That was exactly the type of place I want to be for many reasons—because talk about pushing the boundaries and challenges, the sci-fi community is the most rich of that," she says. "People don't go for the dumb, easy route, they go for the challenge and the complex and the abstract. So that was a community I knew I wanted to introduce to this project early on."

Although each element, from the album to the film to the comic to the live show, was created to stand alone, they are connected by an age-old story of a woman on the hunt for the heart.

"I want someone to be able to walk away with just the experience of the film or the live show or even the illegal download of the album—all of it is a valid experience," she explains. "It's a choose-your-own-adventure into this project. I don't want to dictate how people need to consume this."

Whether you get into the vastness of OOOM or not, Auf der Maur's journey certainly makes a case for magical thinking for recognizing those special moments as golden opportunities. **V**

SAT, DEC 18 (7 PM)
MELISSA AUF DER MAUR
WITH AFI, CAGE THE ELEPHANT
SHAW CONFERENCE CENTRE, \$40

Off the Floor

Matt Pahl moves south and fires up Heat-Ray

MIKE ANGUS
// MIKEANGUS@VUEWEEKLY.COM

It's said you can take the kid out of the floor, but you can't take the floor out of the kid. Matt Pahl, formerly of Edmonton's the Floor and a self-described "round peg in a square hole," now residing in Calgary and finds himself back at what he does best: creating addictive pop over buzzsaw guitar noise. Along with the help of ex-members of Hot Little Rocket, Lotus Galaxy and Shiver, Heat-Ray is armed with a new record in *LoveAllOver* and will be at Edmonton's Likwid Lounge this weekend to help Pop Echo Records celebrate its 10th anniversary.

Having re-located to Calgary to take a "grown-up" job, Pahl explains over email how Heat-Ray got its start.

"Sheila (Shera) [Mann] and Aaron [Smelski] from Lotus Galaxy/Hot Little Rocket found out I was hanging around, looking for something to do after work—so they harassed me a bit and I caved in. I only knew Aaron to be, zin with, and now I'm practically married to Shera. Aaron and I had become pals when the Floor toured with his Hot Little Rocket several years ago. As soon as we wrote a few tunes together, we enlisted Jon [Pynn] and Joel [Tobman] (from Shiver) to join in on the fun."

Aside from the time constraints that inevitably come with "getting a life," Pahl and company find that the motivations to make music hardly fade with age.

"Just like anyone else motivated to make music for the right reasons, I'm motivated to try and make music that I'd want to listen to," he says. "I've never been too concerned with what is trendy, and I've always stayed true to myself in that regard."

"My ideal music has an unsound underpinning," Pahl explains of his new band's goals, even in light of the critical successes of both the Floor and HLR. It's as though the members of Heat-Ray still have something left to achieve, or



CHAINSAW COLOURS >> Heat-Ray rips up the pop onstage // Aaron Puel

prove to themselves.

"I think if the Floor had continued, I would have pushed to move us from the New Order/Killing Joke-type thing towards noisier post-punk bands like the Mary Chain, or prettier noise bands like Ride, or My Bloody Valentine or even Dinosaur Jr.—which is closer to what Heat-Ray is up to these days," he explains methodically, before adding, "My tastes don't stray too far from the

pop motif established in the '50s and onwards, and chainsaw pop is what really turns my crank. These days I just wanna write sweet pop tunes with a psycho twist to them." **V**

FRI, DEC 18 (10 PM)
HEAT-RAY
WITH OUTDOOR MINEPIES, LAZZ
NEW CITY, \$5

The Classical Score

Sat, Dec 19 (7:30 pm)

Jubiloso! Bells of Concordia

Christmas Concert

Robert Tegler Student Centre,
Concordia University College,

\$10 - \$12

Maria Kotovych talks to John

Hooper, conductor of the
upcoming Jubiloso! Bells of
Concordia Christmas Concert.

Plus, highlights of the week's
classical performances.

NEW YEARS' EVE BLACK DOG FREEHOUSE

THE SOUL EXPLOSIONS

**BEN STEVENSON
& HIS BAND**

**MICHAEL
RAULT**

TICKETS
AT
BLACKYRD
& BLACK
DOG

1100 11th Ave S
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COMING RIGHT UP...



EATery Cantina Parties!

EVERY WEDNESDAY, THURSDAY, FRIDAY 5:30-10PM
Yummy Drink Prices & No Door Charge Before 7pm

Thursday, Dec 17: Rapid Fire Theatre presents:
Improv at ARTERY! Doors 7pm, \$5 Cover

Friday, Dec 18: **Christmas Family Jam** 6-10pm, All Ages
Bring the whole family to enjoy a fun jam. Cantina will be open
for snacks and drinks. \$5 cover for adults.

Sunday, Dec 20: **Rae Spoon** with Michael Rault,
Daniel Dvorak and Brendan Cross. Doors 7pm, \$8 Cover.

Wednesday, Dec 23: **Big Rock Bluegrass Hour**
Christmas Special with The Six Six Boys
An Old Time Bluegrass Live Postcard! Doors 7pm, No Cover

Dec 24-27: **CLOSED for Christmas** Have a safe & happy holiday!

Monday, Dec 28: **Ships Ahoy Nautical Dance Party**

Tuesday, Dec 29: **Wyld December** \$4
An Old Time Bluegrass Live Postcard! Doors 7pm, No Cover

Thursday, Dec 31: **NYE** with Meatdraw & Pale Moon Lights

All the details at the ARTERY website & events calendar:
www.theartery.ca

Pain Shop

10551 82 AVE
EDMONTON, AB

MUSIC WEEKLY

FOR YOUR FREE LISTINGS TO 780.436.2444
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THU DEC 17
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WHISKEY WAGON | FEAST OR FAMINE | MICHAEL JAMES BAND

FRI DECEMBER 18
FAME
THE RED CARPET PARTY
KAYO | DJ TROUPE | OPTIMIX PRIME | DUSTY GROOVES | MAYURO FERNANDO

SAT DECEMBER 19
5TH & VEGAS
FENIX FOUNDATION | RHODES

WED DECEMBER 23
HOLIDAYS IN DUB
DANCE | DUB AFFIRMATES | SPACE AGE | COOL BEANS | VIBRANT

SAT DECEMBER 26
RAPTORS
RED RAM | BURRO


SUN DECEMBER 27
ROLAND PEMBERTON III & WEIRD CANADA PRESENT

HOME COMING

SEAN NICHOLAS SAVAGE | SILLY KISSERS
CADENCE WEAPON DJ SET | THE BUMMERS
MAKEOUT VIDEOTAPE

NEW YEARS EVE THE SOULICITORS
NEEDLES TO VINYL | MY SISTER OCEAN

THURSDAY DECEMBER 31
The pain shop new years eve extravaganza



NEW YEARS 2010

THE SOULICITORS
NEEDLES TO VINYL
MY SISTER OCEAN

THURSDAY

BLUES ON WHYTE
Rotten Dan and Boogie
Patrol (CD release party);
6-10pm

CARROT CAFÉ Caroling
with Greg Zawaski and
storytelling with Mary
6-10pm

CHRISTOPHER'S PARTY
PUB Open stage hosted by
Alberta Crude; 6-10pm

CROWN PUB Thursday:
Drum and Bass, Dub Step,
Hip Hop, Break beats; 9pm

DOW CENTRE-Fort
Saskatchewan A Jazzy
Christmas: The River
City Big Band; \$25 at
TicketMaster

DRUID Guitar heroes

DUSTER'S PUB Thursday
open jam hosted by the
Assassins of Youth (blues/
rock); 9pm; no cover

DV8 Open mic Thursdays
ENCORE CLUB A Latin Twist: free Salsa
Dance Lessons at 9pm

HAVEN SOCIAL CLUB
Open jam, 6:30pm;
U22 Music Productions
presents the annual U22
holiday fundraiser with Joe
Nolan, The Juice, Wool on
Wolves and others, 7:30pm
(door); \$15 (door)/\$12 adv
at YEG Live, Blackbyrd
Myoosik, Megatunes,
Listen Records

IVORY CLUB Kay DaSilva,
zislandgirls; 7:30pm; \$10 at
TDX on the Square.

JAMMERS PUB Thursday
open jam; 7-11pm

L.B.'S PUB Open jam with
Ken Skoreiko; 9pm

LEVA The Lindsay Walker
and Drew Malcom Band

LIVE WIRE BAR Open
Stage Thursdays with Gary
Thomas

NAKED CYBERCAFÉ
Open stage every
Thu; bring your own
instruments; 8pm

NORTH GLENORA
HALL Jam by Wild Rose
Old Time Fiddlers

PAWN SHOP Project
Hope fundraiser: Alexander
Chemist, Whiskey Wagon,
Feast or Famine, Michael
James Band; 8pm; \$10
(adv)/\$12 (door) proceeds to
Project Hope

RED PIANO BAR Hottest
dueling piano show
featuring the Red Piano
Players; 8pm-1am

RIC'S GRILL Peter Belec
(jazz); every Thu; 7-10pm

SECOND CUP-Varscona
Live music every Thursday
night between 7pm and
9pm

**WEST 49 SKATEPARK-
WEM** Jingle Bell Rock
2009 promotional event:
AFI; all ages; 6-9pm;

WILD WEST SALOON
Colleen Rae

Classical

WINSPEAR CENTRE A
Lightly Classical Christmas:
Edmonton Symphony
Orchestra, Steven Reineke
(conductor), Nathan Berg
(baritone), Richard Eaton
Singers; 8pm; Sold out

DJs

BILLY BOB'S LOUNGE
Escapack Entertainment

BLACK DOG
FREEHOUSE Big Rock
Thursdays: DJs on 3 levels-
Topwise Soundsystem
spin Dub & Reggae in The
Underdog

BUDDY'S DJ Bobby Beat;
9pm; no cover before 10pm;
Shiwana Millionaire Wet
Underwear Contest

FILTHY MCNASTY'S
Punk Rock Bingo with DJ
S.W.A.G.

FLUID LOUNGE Girls
Night out

FUNKY BUDDHA-Whyte
Ave Requests with DJ
Damian

GAS PUMP Ladies Nite:
Top 40/dance with DJ
Christian

GINGUR SKY Urban
Substance Thursdays

HALO Thursdays Fo Sho:
with Allout DJs DJ Degree,
Junior Brown

KAS BAR Urban House:
with DJ Mark Stevens; 9pm

LEVEL 2 LOUNGE Dish
Thursdays: funky house/
techno with DJ Colin
Hargreaves, house/breaks
with DJ Krazy K, hardstyle/
techno with DJ Decha,
tech trance/electro with DJ
Savage Garret; no minors;
no cover

LUCKY 13 Sin Thursdays:
with DJ Mike Tomas

NEW CITY SUBURBS
Bingo at 9:30pm followed

by Electroshock Therapy
with Dervish Nazz Nomad
and Plan B (electro, retro)

ON THE ROCKS Salsaholic
Thursdays: Dance lessons at
8pm; Salsa DJ to follow

OVERTIME SOUTH Retro
to New: classic rock, R&B,
urban and dance with DJ
Mikee; 9pm-2am; no cover

PLANET INDIGO-St
Albert Hit It Thursdays:
breaks, electro house spun
with PI residents

PROHIBITION Throwback
Thu: old school r&b, hip
hop, dance, pop, funk, soul,
house and everything retro
with DJ Service, Awesome

RENDEZVOUS PUB Metal
Thursdays with org666

STARLITE ROOM Music
1st and The Techno Hippy
Crew; Bassnectar, Kush
Arora, Shamik and guests;
8pm

STOLLI'S Dancehall, hip
hop with DJ Footnotes
hosted by Elle Dirty and
ConScience every Thu; no
cover
www.notorious-events.com

TEMPLE Surely Temple
Thursdays: with DJ Tron,
DCD, Optimix Prime,
Miyuru Fernando; 9pm
(door); \$5 (cover)

FRIDAY

180 DEGREES Sexy Friday
night every Friday

AVENUE THEATRE The
Ides of Ruin, Hostile Hero,
Days Alone; no minors;
8pm (door); \$10

AZIMUTH THEATRE
Serfix, Philip Dickau, Honer
(multi media electronic
music show); photos by
James Birkbeck

BLUE CHAIR CAFÉ Bobby
Cameron and friends

BLUES ON WHYTE
Rotten Dan and Boogie

Patrol (CD release party),
BRIX BAR The Protégé,
An-ten-nae (Acid Crunk
Tour) with The Protégé,
Wadjet, Soundfactor, Pauli
M.O.; 9pm (door); tickets
at Foosh

CARROT Live music
Fridays: Greg Zawaski; all
ages; 7:30-9:30pm; \$5 (door)

CASINO EDMONTON
The Emeralds (nostalgia)

CASINO YELLOWHEAD
Suite 33 (pop/rock)

COAST TO COAST Ope
Stage every Friday; 9:30pm

DOW CENTRE-Fort
Saskatchewan Brett Kissel
(Christmas concert)

DV8 TAVERN Live music
every Fri; 9pm; \$5

EARLY STAGE SALOON-
Stony Plain Bringing
'em back Live: Crawdad
Canterra and the Shade Tree
Mechanics

EDDIE SHORTS
Ghetoblaster (rock and roll)

EDMONTON EVENT
CENTRE Soulstice Fire on
ice presented by Gravity
Events; 9pm (door); Fire
theme, men wear blue/
white (ice), women wear
red/yellow (fire); tickets at
TicketMaster

ENCORE CLUB 4 Play
Fridays

FRESH START CAFÉ Live
music Fridays: Rob Taylor
Project; 7-10pm; \$5

**HMV NEWCAP STAGE-
WEM** Mae Anderson
(singer-songwriter, perfect
Christmas showcase), Joel
Lavoie (guitar); 6:30pm

HAVEN SOCIAL CLUB
Devin Philips, Short of Able,
7:30pm (door); 9pm (Sho).
\$10 (door)

HILLTOP Mr Lucky (blues/
roots); 9pm-1am; no cover

HORIZON STAGE A Jazzy

VENUE GUIDE

180 DEGREES 10730-107 St, 780.414.0233
ARTERY 9535 Jasper Ave
AVENUE THEATRE 9030-118 Ave, 780.877.2149
AXIS CAFÉ 10749 Jasper Ave, 780.990.0031
BANK ULTRA LOUNGE 10765 Jasper Ave, 780.420.9098
BILLY BOB'S Continental Inn, 16625 Stony Plain Rd, 780.484.7751
BLACK DOG FREEHOUSE 10425-82 Ave, 780.439.1081
BLUE CHAIR CAFÉ 9624-76 Ave, 780.989.2861
BLUES ON WHYTE 10329-82 Ave, 780.439.3981
BOOTS 10242-106 St, 780.423.5014
BRIX BAR 10030-102 St (downstairs), 780.428.1099
BUDDY'S 11725B Jasper Ave, 780.488.6636
CASINO EDMONTON 7055 Argyle Rd, 780.463.9467
CASINO YELLOWHEAD 12464-153 St, 780.424.9467
CHATEAU LOUIS 11727 Kingsway, 780.452.7770
CHRISTOPHER'S 2021 Millbourne Rd, 780.462.6565
CHROME LOUNGE 132 Ave, Victoria Trail
COAST TO COAST 5552 Calgary Tr, 780.439.8675
COPPERPOT Capital Place, 101, 9707-110 St, 780.452.7800
CROWN AND ANCHOR 15277 Castledowns Rd, 780.472.7696
CROWN PUB 10709-109 St, 780.428.5618
DIESEL ULTRA LOUNGE 11845 Wayne Gretzky Drive, 780.704.4100
DEVANEY'S IRISH PUB 9013-88 Ave, 780.465.4834
DOW CENTENNIAL CENTRE-Shell Theatre 8700-84 St, Fort Saskatchewan, 780.992.6400, fortscak.ca
DRUID 11606 Jasper Ave, 780.454.9928
DUSTER'S PUB 6402-118 Ave, 780.474.5554
DV8 TAVERN 8307-99 St, DV8TAVERN.com
EARLY STAGE SALOON 4911-52 Ave, Stony Plain
EDMONTON EVENTS CENTRE WEM Phase III, 780.489. SHOW
ENCORE CLUB 957 Fir St, Sherwood Park, 780.417.0111
FESTIVAL PLACE 100 Festival Way, Sherwood Park, 780.449.3378, 780.464.2852
FIDDLER'S ROOST 8906-99 St
FILTHY MCNASTY'S 10513-82 Ave, 780.916.3557
FLOW LOUNGE 11815 Wayne Gretzky Dr, 780.604.4100

FLUID LOUNGE 10105-109 St, 780.429.0700
FOX DEN 205 Carnegie Drive, St Albert
FRESH START CAFÉ Riverbend Sq, 780.433.9623
FUNKY BUDDHA 10341-82 Ave, 780.433.9676
GAS PUMP 10166-114 St, 780.488.4841
GINGUR SKY 15505-218 Ave, 780.913.4112/780.953.3606
HALO 10538 Jasper Ave, 780.423. HALO
HAVEN SOCIAL CLUB 15120A (basement), Stony Plain Rd, 780.756.6010
HILL TOP PUB 8120-106 Ave, 780.490.7359
HOOLIGANZ PUB 10704-124 St, 780.452.1168
HORIZON STAGE 1001 Calahoo Rd, Spruce Grove, 780.962.8995
HYDEAWAY 10209-100 Ave, 780.426.5381
IRON BOAR PUB 4911-51st St, Wetaskiwin
IVORY CLUB 2940 Calgary Trail South
IVORY CLUB 10304-111 St
JAMMERS PUB 11948-127 Ave, 780.451.7779
J AND R 4003-106 St, 780.436.4403
JEFFREY'S CAFÉ 9640 142 St, 780.452.8890
JEKYLL AND HYDE 10209-100 Ave, 780.426.5381
JUBILEE AUDITORIUM 11455-87 Ave, 780.429.10800
KAS BAR 10444-82 Ave, 780.433.6768
L.B.'S PUB 23 Alons Dr, St Albert, 780.460.9100
LEGENDS PUB 6104-172 St, 780.481.2786
LEVEL 2 LOUNGE 11607 Jasper Ave, and Fl, 780.447.4495
LIVE WIRE 1107 Knotwood Rd. East
MORANGO'S TEX CAFÉ 10118-79 St
MYER HOROWITZ THEATRE SUB Bldg, U of A Campus
NAKED CYBERCAFÉ 10354 Jasper Ave
NEWCASTLE PUB 6108-90 Ave, 780.490.1999
NEW CITY 10081 Jasper Ave, 780.989.5066
NIKKI DIAMONDS 8130 Gateway Blvd, 780.439.8006
NORTH GLENORA HALL 13535-109A Ave
O'BRYNE'S 10616-82 Ave, 780.414.6766
ON THE ROCKS 11730 Jasper Ave, 780.482.4767
ORLANDO'S 11563-111 St

OVERTIME-Downtown 10304-111 St, 780.423.1643
South Whitemud Crossing, 4211-106 St, 780.485.1717
PALACE CASINO-WEM 8882-170 St, 780.444.2111
PAWN SHOP 10551-82 Ave, Upstairs, 780.432.0814
PLANET INDIGO-Jasper Ave 11607 Jasper Ave; St Albert 812 Liberton Dr, St Albert
PLAY NIGHT CLUB 10220-103 St
PLEASANTVIEW COMMUNITY HALL 10860-57 Ave
PROHIBITION 11026 Jasper Ave, 780.420.0448
REDNEX BAR-Morinville 10413-100 Ave, Morinville 780.939.6955, rednex.ca
RED PIANO BAR 1638 Bourbon St, WEM, 8882-170 St 780.486.7722
RED STAR 10538 Jasper Ave, 780.428.0825
RENDEZVOUS PUB 10108-149 St
RIC'S GRILL 24 Perron Street, St Albert, 780.460.6602
ROBERT TEGLER STUDENT CENTRE Concordia Campus, 73 St, 112 Ave
ROSEBOWL/ROUGE LOUNGE 10111-117 St, 780.482.5253
ROSE AND CROWN 10235-101 St
ROXY THEATRE 10708-124 St, 780.453.2440
SECOND CUP-Mountain Equipment 12336-102 Ave 780.451.7574; Stanley Milner Library 7 Sir Winston Churchill Sq; Varscona, Varscona Hotel, 106 St, W. Yr Ave
SIDELINERS PUB 11018-127 St, 780.453.6006
SOBEYS-Collage Plaza 8225-112 St; Jasper Ave 10404 Jasper Ave
SORRENTINOS-South 4208 Calgary TR S, 780.434.7607
SPORTSWORLD 13710-104 St
STARLITE ROOM 10030-102 St, 780.428.1099
STEEPS-Collage Plaza 11116-82 Ave, 780.988.8105, Old Glenora 12411 Stony Plain Rd, 780.488.1505
STOLLI'S 2nd Fl, 10368-82 Ave, 780.437.2293
SUEDE LOUNGE 11806 Jasper Ave, 780.482.0707
TAPHOUSE 9020 McKenney Ave, St Albert, 780.458.0800
WILD WEST SALOON 12012-50 St, 780.476.3388
WUNDERBAR 8120-101 St, 780.436.2286
Y AFTERHOURS 10028-102 St, 780.994.3256, yafterhours.com
YESTERDAYS PUB 112, 205 Carnegie Dr, St Albert 780.459.0295

Underdog: Perverted
Fridays: Punk and Ska from
the '60s, '70s and '80s with
Fathead

BOOTS Retro Disco: retro
dance

BUDDY'S DJ Arrow
Chaser, 8pm; no cover
before 10pm

CHROME LOUNGE
Platinum VIP Fridays

EMERALD BALL ROOM
Rock, hip hop, house, mash
up; no minors

ESMERALDA
Freakin Frenzy Fridays:
Playing the best in country

FUNKY BUDDHA-Whyte
Ave Top tracks, rock, retro
with DJ Damian

GAS PUMP Top 40/dance
with DJ Christian

GINGUR Flossin' Fridays:
with Bomb Squad, DJ Solja,
weekly guest DJs

LEVEL 2 LOUNGE
Hypnotiq Friday: Breakbeat,
house, progressive and
electro with Groovy Cuvy,
DJ Fuuze

NEWCASTLE PUB Fridays
House, dance mix with DJ
Donovan

NEW CITY LIKWID
LOUNGE DJ Anarchy Adam
(Punk)

OVERTIME SOUTH Record
to New: classic rock, R&B,
urban and dance with DJ
Mikee; 9pm-2am; no cover

PAWN SHOP Red
Carpet Party: with Shy
D, DJ Tron, Optimox Prime,
Dusty Grooves, Myuru
Fernando; \$5

PLAY NIGHT CLUB The
first bar for the queer
community to open in
a decade with DJ's Alexx
Brown and Eddie Toonflash;
9pm (door); \$5 www.
playnightclub.ca

RED STAR Movin' on Up
Fridays: indie, rock, funk,
soul, hip hop with DJ Gatto,
DJ Mega Wattson

ROUGE LOUNGE Solice
Fridays

STOLLI'S Top 40, R&B,
house with People's DJ

STONEHOUSE PUB Top
40 with DJ Tysin

SUEDE LOUNGE DJ Nic-E
Remixed every Friday

TEMPLE T.G.I Psydays;
9pm

WUNDERBAR Fridays
with the Pony Girls, DJ
Avinder and DJ Toma; no
cover

Y AFTERHOURS
Foundation Fridays

SATURDAY

180 DEGREES Dancehall
and Reggae night every
Saturday

AVENUE THEATRE
Benefit Show: Messages
Via Carer Pigeon, In the
Midst of a Murder, As Bold
As Iron, Capture the Hills,
Last Horizon, and special
event, all ages 6pm (door);
admission by donation (min
\$10) proceeds to renovation
at the end of July

BLACK DOG
FREEHOUSE Hair of the
Dog: live acoustic music
every Saturday afternoon,
The Sherry Lee Wiser Trus'
Xmas Special 4-6pm; no
cover

BLUES ON WHYTE
Saturday Afternoon Jam;
Rotten Dan and Boogie
Patrol CD release party
evening; \$5

BLUE CHAIR CAFÉ Front
Porch Blues Revue

BRIX The Canyon Rose
Outfit

CARROT Open mic
Saturdays; 7:30-10pm; free

CASINO EDMONTON
The Emeralds (nostalgia)

CASINO YELLOWHEAD
Suite 33 (pop/rock)

COAST TO COAST Live
bands every Sat; 9:30pm

CROWN PUB Acoustic
Open Stage during the day;
electric open stage at night
with Marshall Lawrence;
11:30pm (sign-up), every Sat,
2-5pm

DV8 TAVERN Live music
every Sat; 9pm; \$5

EARLY STAGE SALOON-
Stony Plain Saturday Live
Music: Smoke and Mirrors

EDDIE SHORTS Black
Diamond Hearts (rock
and roll)

ENCORE CLUB So
Sweet Saturdays

HAVEN SOCIAL CLUB
The Pulse (CD release
party); 7:30pm (door), 9pm
(show); \$10 (door)

HILLTOP PUB Open stage/
mic Sat: hosted by Sally's
Krackers Sean Brewer,
3-5:30-3pm; The McGowan
Family Band (annual holiday
party), 9pm, no cover

HYDEAWAY-All Ages
Art Space Tanner Gordon
and his Band / Erin Faught;
8pm

IRON BOAR PUB Jazz in
Wetaskiwin featuring jazz
trios the 1st Saturday each
month: this month: The
Don Berner Trio; 9pm; \$10

IVORY CLUB Duelling
piano show with Jesse,
Shane, Tiffany and Erik and
guests

JAMMERS PUB Saturday
open jam, 3-7:30pm;
country/rock band 9pm-2am

JUBILEE AUDITORIUM
Edmonton Singing
Christmas Tree; 4pm and
7pm

L.B.'S PUB Molsons Sat
open stage every Saturday
afternoon hosted by Lenny
and The Cats, 5pm; Big
Hank and Fist Full of Blues

MORANGO'S TEK CAFÉ
Saturday open stage: hosted
by Dr. Oxide; 7-10pm

MYER HOROWITZ
THEATRE A Jazzy
Christmas: The River
City Big Band; \$25 at
TicketMaster

NEW CITY SUBURBS
XXX-Mas Party: Capital City
Burlesque

O'BYRNE'S Live Band
Saturday 3-7pm; DJ 9:30pm

ON THE ROCKS Bad
Judgement with DJ Crazy
Dave

PAWN SHOP 5th and
Vegas, Fenix Foundation,
Rhodes; 9pm (door);
\$10 (adv) at Blackbyrd,
Megatunes

RED PIANO BAR Hottest
duelling piano show
featuring the Red Piano
Players; 9pm-2am

RIVER CREE-LIVE
Lounge Samantha King
(country)

ROXY THEATRE Live at
the Roxy: variety show with
the Bea Arthurs and others;
8pm; \$22.75

SORRENTINOS-South
Jazz Series: Christina
Schmolke; 8pm; no cover

SPORTSWORLD Inline
and Roller Skating Disco:
Top 40 Request with a mix
of retro and disco; 1-4:30pm
and 7-10:30pm; sports-

world.ca

STARLITE ROOM Ded
End Productions presents
Far Too Loud, Just a Guys,
guests

WILD WEST SALOON
Colleen Rae

Classical

MCDUGALL UNITED
CHURCH Wintersong:
Kokopelli Choir; 2pm and
7pm; \$16 (adult)/\$13 (student/
senior)/\$10 (child under 10)
at TIX on the Square

ROBERT TEGLER
STUDENT CENTRE
Jubiloso! Bells of Concordia;
7:30pm; \$12 (adult)/\$10
(student/senior) at TIX on
the Square

WINSPEAR CENTRE
Family Christmas
Concert: Edmonton
Symphony Orchestra,
Steven Reineke and Lucas
Waldin (conductors); 2pm;
\$30 (adult)/\$15 (child) at
Winspear box office

WINSPEAR CENTRE
A Very Merry Pops:
Edmonton Symphony
Orchestra, Steven Reineke
(conductor), Greenwood
Singers; 8pm; \$24-\$79 at
Winspear box office

DJs

AZUCAR PICANTE Every
Sat: DJ Touch It, hosted by
DJ Papi

BLACK DOG
FREEHOUSE Saturday
DJs on three levels. Main
Floor: Menace Sessions: alt
rock/electro/trash with Miss
Mannered

BUDDY'S DJ Earth Shiver
'n' Quake; 8pm; no cover
before 10pm

EMERALD BALLROOM
Rock, hip hop, house,
mash up

ESMERALDA'S Super
Parties: Every Sat a different
theme

FLUID LOUNGE Saturdays
Gone Gold Mash-Up: with
Harmen B and DJ Kwake

FUNKY BUDDHA-Whyte
Ave Top tracks, rock, retro
with DJ Damian

GINGUR SKY Soulout
Saturdays

HALO For Those Who
Know: house every Sat
with DJ Junior Brown, Luke
Morrison, Nestor Delano,
Ari Rhodes

LEVEL 2 LOUNGE Sizzle
Saturday: DJ Groovy Cuvy
and guests

NEWCASTLE PUB
Saturdays: Top 40, requests
with DJ Shen

NEW CITY LIKWID
LOUNGE Punk Rawk
Saturdays with Todd and
Alex

NEW CITY SUBURBS
Saturdays Suck with Greg
Gory and Bluejay

PAWN SHOP SONIC
Presents Live On Site! Anti-
Club Saturdays: rock, indie,
punk, rock, dance, retro
rock; 8pm (door)

PLANET INDIGO-Jasper
Ave Suggestive Saturdays:
breaks electro house with PI
residents

RED STAR Saturdays indie
rock, hip hop, and electro
with DJ Hot Phully and
guests

RENDEZVOUS Survival
metal night

STOLLI'S ON WHYTE
Top 40, R&B, house with
People's DJ

SUEDE LOUNGE The
Finest Underground
House with DJ Nic-E every

STARLITE ROOM Ded
End Productions presents
Far Too Loud, Just a Guys,
guests

WILD WEST SALOON
Colleen Rae

Classical

MCDUGALL UNITED
CHURCH Wintersong:
Kokopelli Choir; 2pm and
7pm; \$16 (adult)/\$13 (student/
senior)/\$10 (child under 10)
at TIX on the Square

ROBERT TEGLER
STUDENT CENTRE
Jubiloso! Bells of Concordia;
7:30pm; \$12 (adult)/\$10
(student/senior) at TIX on
the Square

WINSPEAR CENTRE
Family Christmas
Concert: Edmonton
Symphony Orchestra,
Steven Reineke and Lucas
Waldin (conductors); 2pm;
\$30 (adult)/\$15 (child) at
Winspear box office

WINSPEAR CENTRE
A Very Merry Pops:
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Orchestra, Steven Reineke
(conductor), Greenwood
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guests

RENDEZVOUS Survival
metal night

STOLLI'S ON WHYTE
Top 40, R&B, house with
People's DJ

SUEDE LOUNGE The
Finest Underground
House with DJ Nic-E every

Saturday

TEMPLE Oh Snap!
Every Saturday, Cobra
Commander and guests
with Degree, Cobra
Commander and Battery;
9pm (door); \$5 (door)

WUNDERBAR Featured DJ
and local bands

Y AFTERHOURS Release
Saturday

SUNDAY

BEER HUNTER \$4
Albert Open stage/jam
every Sun; 2-6pm

BLUE CHAIR CAFÉ Jim
Findlay Thro

BLUE BEAR
RESTAURANT Jazz on the
Side Sundays: Don Berner

BLUES ON WHYTE
Grumpy Old Men

CASINO EDMONTON
The Emeralds (nostalgia)

CASINO YELLOWHEAD
Suite 33 (pop/rock)

CROWN PUB Latin/world
fusion jam hosted by Marko
Cerdá; musicians from
other musical backgrounds
are invited to jam; 7pm-
closing

DEVANEY'S IRISH PUB
Celtic Music Session, hosted
by Ken-Lynne Zwicker,
4-7pm

EDDIE SHORTS Sunday
acoustic oriented open stage
hosted by Uncle Jimmy; all
gear provided; 9pm-1am

J AND R BAR Open jam/
stage every Sunday hosted
by Me Next and the Have-
Nots; 3-7pm

JUBILEE AUDITORIUM
Edmonton Singing
Christmas Tree; 4pm

NEWCASTLE PUB Sunday
acoustic open stage with
Willy James and Crawdad;
3-6pm

NEW CITY Open Mic
Sunday hosted by Ben
Disaster; 9pm (sign-up);
no cover

O'BYRNE'S Open mic
jam with Robb Angus (the
Wheat Pool)

ON THE ROCKS Shocker
Sundays with White
Lightening; 9pm

ORLANDO'S 2 PUB
Sundays Open Stage Jam
hosted by The Vindicators
(blues/rock); 3-8pm

SECOND CUP-Mountain
Equipment Co-op
Live music every Sun;
2-4pm Sundays;

Classical

WINSPEAR CENTRE
Festival of Carols: Salvation
Army; 7pm; free, ticket
might be necessary, call
780.423.2111

DJs

BACKSTAGE TAB AND
GRILL Industry Night: with
Atomic Improv, Jameoki
and DJ Tum

BLACK DOG
FREEHOUSE Sunday
Afternoons: Phil, 2-7pm;
Main Floor: Got To Give It
Up: Funk, Soul, Motown,
Disco with DJ Red Dawn

BUDDY'S DJ Bobby
Beatz; 9pm; Drag Queen
Performance; no cover
before 10pm

FLOW LOUNGE Stylus
Sundays

GINGUR Ladies Industry
Sundays

NEW CITY SUBURBS
Get Down Sundays with
Neighbourhood Rats

LUCKY \$15! Includes:

- A bottle of champagne
- Burlesque entertainment!
- Live acoustic & blues

Doors at 8pm

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RAEKWON

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FRIDAY JANUARY 8
STARLITE
MUDHONEY
WITH SLATES & MICHAEL RAULT

MONDAY JANUARY 11
WINSPEAR CENTRE
THE
Pink Floyd
EXPERIENCE

SAT FEBRUARY 6
STARLITE
THE CHIEF OF THE WU-TANG CLAN...
RAEKwon
ONLY BUILT FOR CUBAN LINKS 2 TOUR
WITH I.P. AND GUESTS

SAT FEBRUARY 6
PAWNSHOP
THE DUDES
WITH RAPTORS & THE SECRETANTS

SAT FEBRUARY 13
PAWNSHOP | 2 SHOWS
THE RURAL ALBERTA ADVANTAGE
THE WOODEN SKY GREAT BLOOMERS

MON FEB 22
PAWNSHOP
YACHT
WITH BOBBY BIRDMAN

SAT FEB 27
PAWNSHOP
LIBRARY VOICES

FRIDAY MARCH 19
STARLITE
ELECTRIC S/R

SUN MARCH 21
STARLITE
JAY MALINOWSKI
WITH GUESTS: KIMMIE STARR & MICHAEL RAULT

FOUNDATIONCONCERTS.COM

Predicting the future

Unbundling albums means re-thinking music creation

Last week, I wrote about a study from Harvard Business School Associate Professor Anita Elberse on how the shift from selling music via physical to virtual retailers is having a massive negative impact on the record industry as a whole.

Her findings in *Bye Bye Bundles: the Unbundling of Music in Digital Channels* showed that being able to buy songs individually has led most consumers to pick one or two songs for 99 cents each rather than a full album for 10 bucks or more. So, even if more shoppers are buying individual singles, the amount of total revenue is dropping dramatically.

So, this week, I go to the conclusion of her study—as it really shows the possibility of a coming standoff between art and commerce. She advises in the wrap-up that musicians and the record industry as a whole need to “rethink the design” of what she calls a bundle, or, in our normal-speak, an album. Because most of the top individual songs that sell are the catchy singles, not what we traditionally think of as the album tracks, she said the industry and musicians need to identify what songs will be the hits and remove them from the album. Those songs should be sold separately, possibly at a premium,

while the other album tracks are offered together as one value-priced bundle.

“In the context of the music industry, this implies that the common practice of bundling, say, 11 marginally appealing titles with one highly attractive (hit) item in the hopes that the latter will drive bundle sales may quickly lose its power,” Elberse wrote. “Perhaps counter-intuitively, content producers may in the future be better off releasing a (mixed) bundle with only the 11 less-appealing items and selling the highly-attractive title separately. Similarly, providers may increasingly want to give preference to quality over quantity and design smaller bundles if eliminating items means the quality is then more evenly distributed.”

So, this is how it would work: Band A would realize track three of its new album is going to break out. The band decides not to include the song as part of the bundle and, instead, sells it individually as a standalone single—for more than 99 cents each, that is. The rest of the album is out there for value-priced picking and choosing. The emphasis is on the song, not the album.

And, in the end, this could be the beginning of the death of the album. Scratch

that, the beginning of the death of the album came when people started swapping files on Napster a decade ago

But, there are still so many bands out there that agonize over how songs should flow into each other on the album, which songs make the cut and which songs don't. The artists themselves still see albums as complete packages (maybe dance artists, who are used to putting out vinyl singles, are the exception here). So, to change that thinking would be altering the way we see the art of music. It's never really been produced in four- or five-minute chunks.

And, could this be applied to old albums that are out there on the iTunes catalogue. Could we one day unbundle Pink Floyd's *Dark Side of the Moon* or The Wall, Neil Young's *Harvest Moon*, Pavement's *Slanted and Enchanted* or The Velvet Underground & Nico and regard them as simply collections of individual songs? Don't even get me started on how you'd divide the two sides of *Abbey Road*. Those albums, save for the Beatles, are on the virtual shelves. Can we simply shuck them into small bits? **V**

Steven Sandor is a former editor-in-chief of *Vue Weekly*, now an editor and author living in Toronto.



VERTIME

DOWNTOWN Sunday
Industry Night: Requests
with DJ Bo

SAVOY MARTINI
LOUNGE Reggae on
Whyte: RnR Sundays with
DJ IceMan; no minors; 9pm;
no cover

WUNDERBAR Sundays
DJ Gallatea and XS, guests;
no cover

TUESDAY

BLACK DOG FREE
HOUSE Sleeman Mondays:
live music monthly; no
cover

BLUES ON WHYTE
The Vindicators

DEVANEY'S IRISH PUB
Open stage Mondays
with different songwriters
hosting each week;
presented by Jimmy Whiffen
of Hole in the Guitar
Productions; 8-12

NEW CITY THEATRE
you Mondays: Johnny Neck
and his Job present mystery
musical guests

PLEASANTVIEW
COMMUNITY HALL
Acoustic instrumental old
time fiddle jam hosted by
the Wild Rose Old Time
Fiddlers Society; 7pm

PROHIBITION CAFE
Dee-Jay Monday Night:
Soul, R&B, British Invasion,
Ska, Rocksteady, and more
with Michael Rault

ROSE BOWL/ROUGE
LOUNGE The Legendary
Rose Bowl Monday Jam:
hosted by Sherry-Lee Wisor
and Darrek Anderson; 8pm

DJs

BAR WILD East 7 Avenue, WSA
Mondays: Service Industry
Night; no minors; 9pm-2am

BLACK DOG

FREEHOUSE MAIN
Floor: Eclectic Nonsense,
Confederacy of Dunces, Dad
Rock, TJ Hookah and Rear
Admiral Saunders

BUDDY'S DJ Dust 'n' Time;

DIRTY MENASTY'S
Metal Mondays: with DJ
S.W.A.G.

FLUID LOUNGE Mondays

LUCKY 13 Industry Night
with DJ Chad Cook every
Monday

NEW CITY LIKWID
LOUNGE Fowler (eclectic tunes)

TUESDAY

BLUES ON WHYTE
The Vindicators

BRICK BAR
Tuesday's ft. Bernie J.
Hosted by Mark Feduk
of Red Ram, Uncas; 9pm
(door); \$5 (door)

CROWN PUB
ground At The Crown: un-
derground, hip hop with DJ
Xaolin and Jae Maze; open
mic; every Tue; 10pm; \$3

DRUID-Jasper Ave Open
stage with Chris Wynters

JEFFREY'S Alfie
Zappacosta; \$35

LB'S PUB Ammar's
Moosehead Tuesday open
stage every Tuesday night;
9pm-1am; featuring guests;
hosted by Mark Ammar and
Noel (Big Cat) Mackenzie;
Moosehead Christmas
Show: Norm Henze and
Dale Collins

O'BYRNE'S Celtic Jam
with Shannon Johnson and
friends

SECOND CUP-124
Street Open mic every Tue;
8-10pm

SECOND CUP-Stanley

Milner Library Open mic
every Tue; 7-9pm

SIDELINERS PUB Tuesday
All Star Jam with Alicia Tait
and Rickey Sidecar; 8pm

DJs

BLACK DOG
FREEHOUSE Main Floor:
CJSR's Eddie Lunchpail;
Wooltop; with DJ Gundam

BUDDY'S DJ Arrow
Chaser; 9pm

ESMERALDA'S Retro
every Tue; no cover with
student ID

FUNKY BUDDHA
Whyte Ave Latin and
Salsa music, dance lessons
8-10pm

GINGUR SKY Bashment
Tuesdays: Reggae music;
no cover

NEW CITY LIKWID
LOUNGE 'abilly, Ghoul-
rock, spooky with DJ Vylan
Cadaver

PROHIBITION Tuesday
Punk Night

RED STAR Tuesdays:
Experimental Indie Rock,
Hip Hop, Electro with DJ
Hot Philly

WEDNESDAY

BLACK DOG
FREEHOUSE Main Floor:
Glitter Gulch Wednesdays:
live music once a month

BLUE CHAIR CAFE
Closed for renos

BLUES ON WHYTE
The Vindicators

LOPPHOPOT
RESTAURANT Live jazz
every Wednesday night;
Don Berner; 6-9pm

EDDY SHORTS
open stage, band oriented,
hosted by Chuck Rainville;
9pm-1am

FOODLIES ROOST
Flower Open Stage with
Brian Gregg
Closed for Eve of Christmas
Eve

FOXX DEN The Mary
Thomas Band Wed night
open stage; 8pm-12am

HAVEN SOCIAL Open
stage with Jonny Mac;
8:30pm; no cover

HOOIGANZ PUB Open
stage Wednesdays hosted
by Shane and Naomi

JEFFREY'S Alfie
Zappacosta; \$35

LEVEL 2 LOUNGE Open
stage

NEW CITY Circ-O-Rama-
Licious: Gypsy and circus
fusion spectaculars; last
Wed every month

NEW CITY The City
Streets, guests (annual
Christmas show)

PLEASANTVIEW
COMMUNITY HALL
Acoustic Bluegrass jam
presented by the Northern
Bluegrass Circle Music
Society every Wednesday
evening

PROHIBITION
Wednesdays with Roland
Pemberton III

RED PIANO BAR Jazz
and Shiraz Wednesdays
featuring Dave Babcock
and DJ Jump 106

RIVER CREE Wednesdays
Live Rock Band hosted by
Yukon Jack; 7:30-9pm

SECOND CUP-
Mountain Equipment
Open Mic every Wed,
8-10pm

STEEPS TEA LOUNGE-
College Plaza Open mic
every Wed; hosted by Ernie
Tersigni; 8:30-10pm

TEMPLE Wyld Style
Wednesday: Live hip
hop, every Wed; \$5

DJs

BANK ULTRA LOUNGE
Wednesday Nights: with DJ
Harley

BLACK DOG
FREEHOUSE Main Floor
Blue Jay's Messy Nest Wed
Night: Bnt pop, new wave
punk, rock 'n' roll with LI
Cool Joe

BUDDY'S DJ Dust 'n' Time,
9pm; no cover before 10pm

DIESEL ULTRA LOUNGE
Wind-up Wednesdays: R&B,
hiphop, reggae, old skool,
reggaeton with InVincible,
Touch It, weekly guest DJs

FLUID LOUNGE
Wednesdays Rock This

IVORY CLUB Open DJ
Night every Wed, all DJs
welcome to spin a short set;
9pm-close

LEGENDS PUB Hip
hop/R&B with DJ Spincycle

NEW CITY LIKWID
LOUNGE DJ Roxi Slade
(indie, punk and metal)

NEW CITY SUBURBS
Shake It: with Greg Gory and
Eddie Lunchpail; no minors;
9pm (door)

NIKKI DIAMONDS
Punk and '80s metal every
Wednesday

RED STAR Guest DJs every
Wednesday

STARLITE ROOM Wild
Style Wednesdays: Hip-Hop
9pm

STOLLI'S Beatparty
Wednesdays: House
music with Rudy Electro, DJ Rysta
Space Age and weekly
guests; 9pm-2am; www.
beatparty.net

WUNDERBAR Wednesdays
with new DJ; no cover

Y AFTERHOURS Y Not
Wednesday

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WITH SPECIAL GUEST

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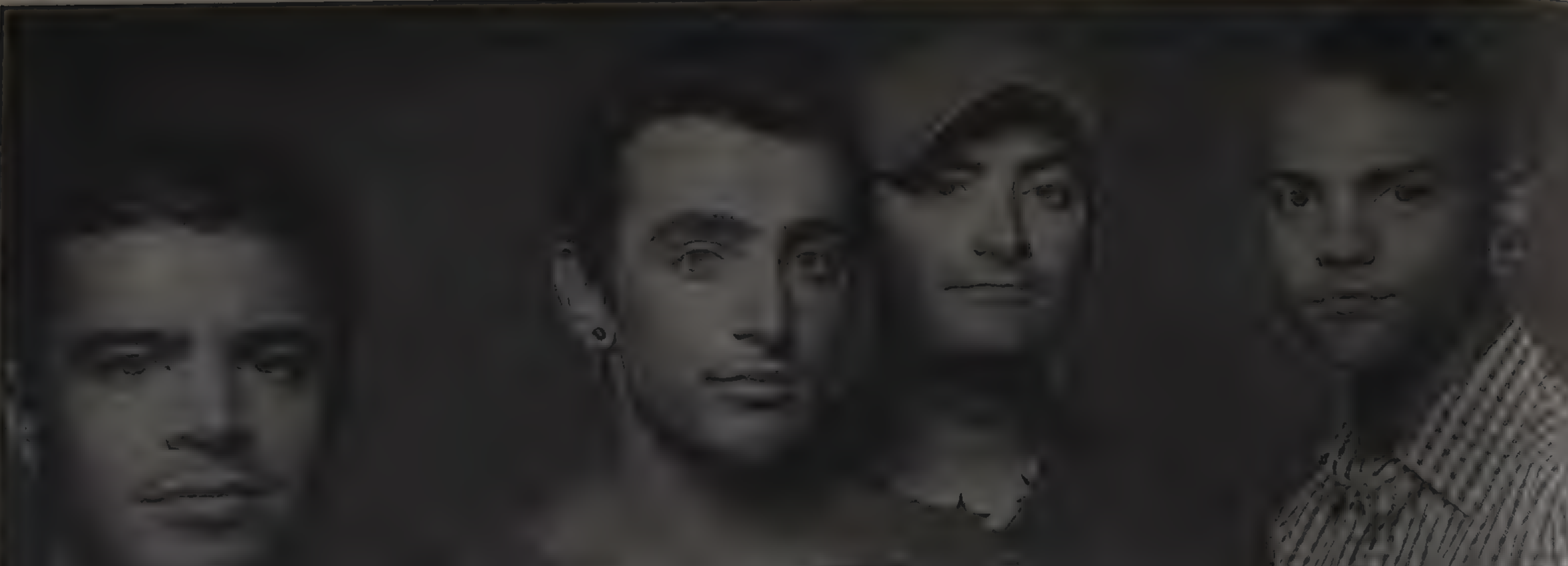
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You can always go home

The City Streets makes a triumphant return to E-town



OLD DAYS >> Singer/guitarist Rick Reid live at Vue Weekly on August 16, 2008 // Eden Munro

ENTERTAINMENT

ation is a hit or miss proposition for any band. While the fan-lepicts a move to a bigger centre quering heroes, the truth is that up needs to start all over again at without the gaggle of friends that enough beer that the club invites is the lesson being learned by

Edmonton ex-pats the City Streets, making a triumphant return trip to our fair burg December 23. The band's recklessness made it loved—and, by some, loathed, though never unknown—during its tenure in the city of champions, and that reputation is proving challenging to build in the band's newly-adopted hometown of Montréal.

"It's obviously tough starting out all over again and feeling out the venues and getting to know the promoters. It's funny doing that again—the ironic thing is that of all the places we've

toured Montréal is probably the city we know the least people in and have the least connections in as opposed to Toronto or something, but we just love the city so much. We prefer to live here than Toronto for several reasons," explains guitarist and vocalist Rick Reid. "Other than the fact that we're just learning French and that limits our jobs quite a bit, other than that we're really loving it here."

And though Reid explains that things might be slow going now, that should all change when the group's drummer, Mark Chmilar, joins Reid and bassist Matt Leddy permanently in la belle province in April. Prior to the relocation, however, a new album was recorded. After heading back into the studio with long-time collabora-

tor Jesse Gander of Vancouver's The Hive-studio, Reid and his compatriots are planning on biding their time with this album, hoping to find a way to maximize the number of people that hear it.

"We're waiting for Mark to get here in April, but in the meantime we've got our new album back from mastering and we're really fucking proud of it. We're trying to pull out all the stops to make sure it gets heard," he says. "It's a very dark record, but it's musically more uplifting. It's a rock record in a lot of ways—the poppy side of Sonic Youth with the big layered guitars is what we're going for with this record. He made it sound great and we're really, really proud of it and can't wait to get people to hear it."

At the moment, however, the band-members are busying themselves with work, trying to learn French and plan for the future. Though the group flew Chmilar out for a tour in November,

Reid explains that things will be back to normal once the three members are back together permanently. That should see the City Streets return to the group's typical form—that of unrelenting road dogs.

"Hopefully it'll be back to old ways—that's the thing I miss. We're writing songs a lot and playing a lot around the house but it's not the same. It's not as fun as rehearsing in a rock 'n' roll band, loud, three days a week," Reid says, before commenting on what the group has planned for its return to Edmonton. "The show's gonna be extra special because we're not playing in Edmonton as often as we were so we're gonna try and pull out all the stops." ▽

WED, DEC 23 (8 PM)
THE CITY STREETS
WITH GARRETT CRAIGS AND WHISKEY FACE,
NEW CITY, \$10

OKUA, BIG ROCK AND JOL PRODUCTIONS PRESENT A SECONDHAND NEW YEARS

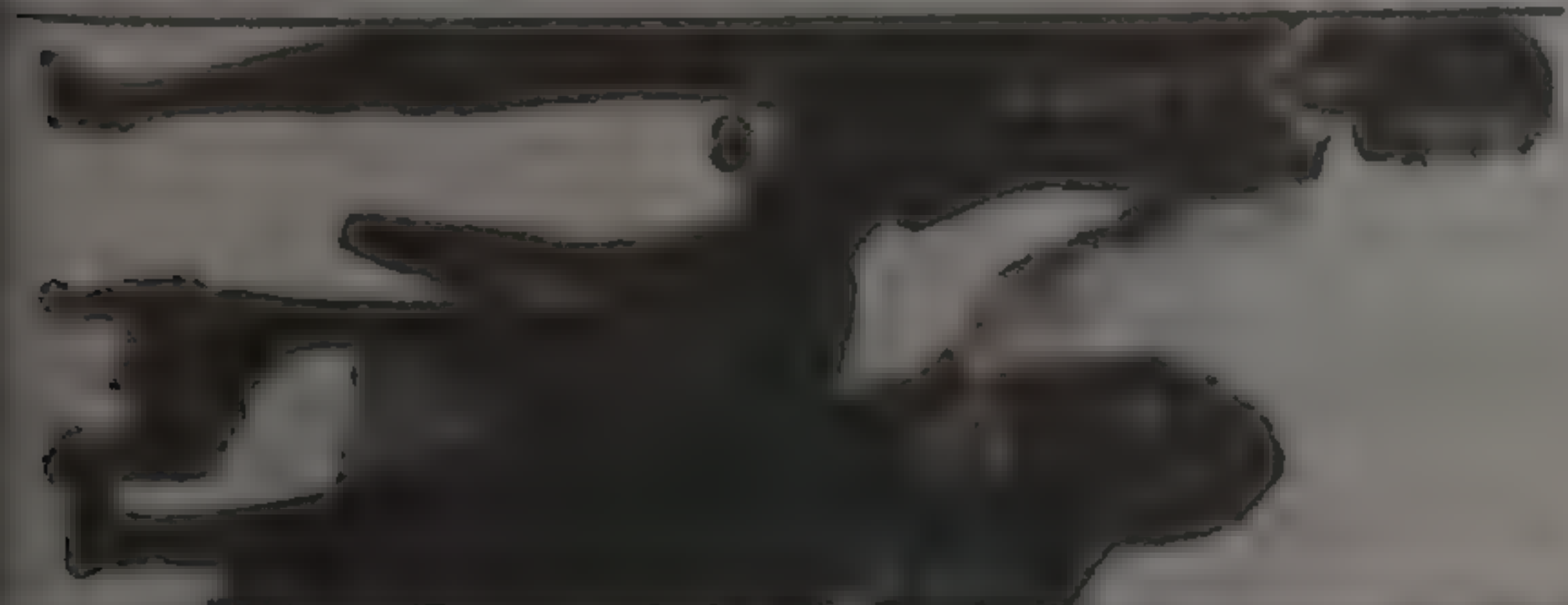
JAMES MURDOCH & ANN VRIEND

FLEETWOOD MAC

PERFORMING RUMOURS

JAMES MURDOCH LINDSEY BUCKINGHAM
ANN VRIEND STEVIE NICKS
CHRISTINE McVIE

WITH THE BAND:
NATHAN CARROLL LEAD GUITAR
DAVID AIDE KEYBOARDS
CHRIS BUDNARCHUK DRUMS
SCOTT GALLANT BASS



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SATAN
CLAWS

NEW CITY SUBURBS

NEW YEAR'S EVE
2010
PURE EVIL



INONYMOUSE
ADVANCE \$25
8PM NO MIN

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NEW CITY SUBURBS

BLACK POLISHED CHROME
SATURDAYS

INDUSTRIAL ELECTRO ALTERNATIVE

DERVISH ANONYMOUSE BLUE JAY

DOORS 9PM · NO MINORS

NEW CITY
LIKWID LOUNGE & SUBURBS

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jinglebellrock

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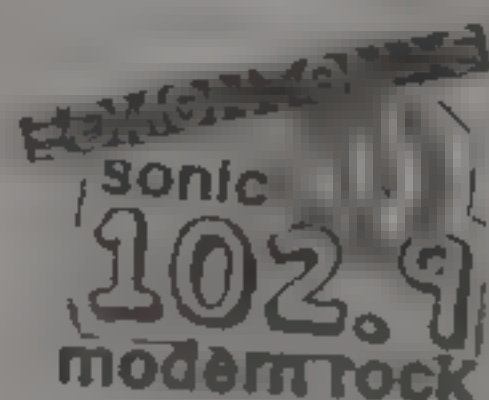
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'Tis the season

Sixteen-year-old singer-songwriter making a name for herself, giving back

BY AN BIRTLES

For 16-year-old singer-songwriter Mae Anderson, when Christmas no longer felt the same as it once did to her, she aimed to do something about it. Inspired by the tide of optimism that permeates a holiday season, she says, "I wanted to celebrate family and loved ones, Anderson wrote and recorded a new song which she will officially release this Friday.

The song, entitled "Perfect Christmas," celebrates the little things that make the holiday special. Instead of getting excited for the holiday shopping extravaganza, it's decorating gingerbread men and taking a moment to appreciate her family that Anderson finds most fulfilling.

"To me Christmas is a huge thing for my family. It's really about getting together during the year—we get really busy and we don't usually have that much time to spend a weekend with our family that lives far away. Christmas is a big feast for love and family attention and to be thankful for what we have, not to necessarily ask for more," she says. "I love giving gifts, and getting gifts is fine, but it gets to a point where that's the main attraction of Christmas and that's what's not right."

In the spirit of giving, the proceeds from the sale of "Perfect Christmas" will support local charities Santas Anonymous and the Edmonton Food Bank. As Anderson explains, she wanted to use her burgeoning fame to help draw attention to members of the community who could use a helping hand.

"I always saw that Christmas was a big deal as much for families as in the media but I saw that the connection between traditions and Christmas was a bit different when it came to media attention. I didn't like the fact that what Christmas

LOCAL



CHRISTMAS EMAILS >> Mae Anderson co-wrote her holiday song with Yves Frulla via the Internet // Supplied

really means was deteriorating," she explains. "I really want to change that and use the media attention that I'm getting for good things such as trying to get the Edmonton Food Bank and people that really do need the help more attention than they're getting, rather than have a front-page ad of the new Playstation that's 50 percent off."

The turnaround on the project from inception to completion was very quick so that the young singer could have the song out in time for the holiday season and not have to wait too long to help. Recorded in November in a Las Vegas studio, the song was released to radio by early December. Writing in such a quick timeframe required some elasticity on the part of Anderson, who was encouraged to stretch out of her comfort zone by

writing partner Yves Frulla.

"The recording process was in Las Vegas, but I actually wrote it here in Edmonton before I left for Vegas. We did it long distance—me and Yves wrote to each other via email and he would send me a little riff or whenever he would get inspired by something he would send it to me and say, 'Hey, you know if you like it then start writing for it,'" she reminisces. "It was really weird because I've never written like that—I'm so used to writing in studios face to face with someone so the process was a bit longer; we took two weeks to write the song and figure out what we wanted to really say."

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ALBUM REVIEWS

New Sounds

Animal Collective

Fall Be Kind EP

(Domino)

★★★★☆



DAVID BERRY

VIBRANT MUSIC

About the only bad thing you can say about Animal Collective this year is that the group's timing isn't exactly impeccable. Its landmark, mainstreamish-attention-grabbing, album-of-the-year-candidate full-length *Merriweather Post Pavilion* was released in the depths of frigid January, and yet its spirit was all summer: intoxicating, upbeat (in more than one sense), intricate pop made for walking around (with you), or at least blaring across the sunny, grassy spaces of a public park. And now, once again in the depths of winter, comes *Fall Be Kind*, an EP that works as the comedown to an exuberant summer, a melancholy reflection on what's past and an honest wonder if it was for the best or if it just happened.

The first of the five songs—which nevertheless expand to a very Animal Collective-y 27 minutes—is "Graze," which works well as a kind of rumination on the last year for the band. Opening slow and lackadaisical, shimmering synth lines like a warm, lazy sunrise, Avey Tare first extolls the virtues of taking your time ("Let's not hurry / It's our morning / Let's not worry / It's our morning") before a verse mulling over the benefits and drawbacks of blowing up (he begins it with the rather direct,

but still sleepy "How does a band / Turn into such a thing?"). But this is not a group to wallow in self-pity, or even especially subdued self-reflection: just past the halfway mark it bursts into a flute-heavy oom-pah whirlwind that wouldn't be out of place at Disneyland's Matterhorn ride, a pick-me-up that's trying to cheer up a still unconvinced Tare, who trades off between admonishing the search for comfort and feeling the pain of being away from the ones you love. Nothing like walks through falling leaves to make you wonder about what's going on with your life.

But "Graze" is dwarfed by its follow-up, "What Would I Want? Sky," an expansive, Grateful Dead-sampling (in such a way that will convince even the legions of us who dismiss them as jammy hippie bullshit) song that would count as Animal Collective's best song of the year if the band hadn't already released "My Girls" and "Summertime Clothes" in 2009. The clapping backbeat and airy bits of the Dead's "Unbroken Chain" suit the dreamy headspace of singer Tare, who is lost in thoughts of where he's going and how he's getting there. The band is still probably a bit better when it's revealing the deeper truths behind surfacely simple emotions and feelings, but here Tare wears pensiveness rather well: "Do I float up up up? / When I stop and look around me? / Gray's where the colour should be / What is the right way?" he offers, as succinct a summation of autumn melancholy as has been offered.

The source of all this reflection is revealed in "On a Highway," an acutely observed, washed-over song that manages to pick up on all the little details of the road passing by while still longing for home, almost masochistically appreciating the beautiful little bits that are nevertheless not the things you want to see. And then all this melancholy gets released in closer "I Think I Can," a twitchy, twangy, layered, subdued song that ends with the hopeful refrain of the little engine that could, a bright note on the future from a normally upbeat group that's been wandering through its own grey place. **V**

Fucked Up "Do They Know it's Christmas?" (Matador) ★★★★☆



The best part of Fucked Up's version of "Do They Know it's Christmas?" isn't the song. Featuring the likes of Ezra Koenig of Vampire Weekend, Kyp Malone of TV on the Radio and David Cross, who, I think, cheekily alters a lyric amongst many others, the song is actually kind of plain. It's pretty much the original but with guitars that are a bit heavier. The best part, though, is the way that Fucked Up—one of, if not the most clever bands in this country—has shifted the paradigm of what the song means by donating all the proceeds to organizations that seek justice for the thousands of missing and murdered aboriginal women in Canada. An ironic slap in the face to Bob Geldof et al whose condescending version reflected the paternalism of colonialism. Fucked Up's version supplants it with one that seeks justice for the victims of colonialism. It's beautiful, it's smart and it's a little bit funny too.

BRYAN BIRTLES

// BRYAN@VUEWEEKLY.COM

Izzy Stradlin Smoke

(Independent)

★★★★☆



Izzy Stradlin has dropped another in a line of iTunes-only releases, shuffling almost lazily through a round of Stony rock 'n' roll tunes. His style hasn't changed much since his days in Guns N' Roses, but without Slash playing counterpoint the music is less frantic and more easy-going—not light or breezy so much as something along the lines of what it might have sounded like if Peter Dinklage had grown up on punk.

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Various artists
Ghana Special: Modern Highlife, Afro-Sounds & Ghanaian Blues
 1968 - '81
 (May)
 ★★★★★

If you ever want to approximate the thrill certain British teenagers felt upon hearing the first strains of rock 'n' roll, look no further than the blues as those newly-evolved musical forms drifted across the Atlantic from America, try looking to another continent undergoing rapid social and economic development. Southeast Asia is currently mutating punk and hip hop faster than the bird flu, an electronic scene is emerging in the Middle East and Africa and South America are percolating multiple ear-bending genres influenced by both traditional and pan-global ideas. The aural revolutionary energy of the '50s, '60s and '70s wasn't isolated to the West, but set the youth of the planet alight with the fevered anticipation of a bigger and brighter world, and many countries the world over erupted in fiercely strange sounds that shocked elders and rocked the establishment, with reverberations continuing to be heard to this day. Thanks to lame hippies, "World Music" has been unfairly tagged as "easy listening for the patchouli-scented set," but labels like UK-based Soundway Records are lovingly exposing the radical history of global scenes. *Ghana Special* continues Soundway's African odyssey (launched with 2008's *Nigeria Special: Modern Highlife, Afro-Sounds & Nigerian Blues 1970-76*), presenting over two hours of complex rhythmic glory gilded with melodic singalongs, freak-out guitars, dancehall brass and ball-loads of sweat, conviction and intensity. Music is an awesome ambassador of the future, and the great promise of this particular past suggests so much more revolution is still due.

MARY CHRISTA O'KEEFE
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mastrzofthayoonavrce
mastrzofthayoonavrce
 (Overstand Artistry)
 ★★★★★

If the world had a hacking cough, *mastrzofthayoonavrce's* self-titled debut would be the Halls Mentholyptus. By the time you hit "Logic" and the sample of Henry Beale's rant, "I don't have to tell you things are bad. Everybody knows things are bad," you realize that this line is *mastrzofthayoonavrce's* thesis. Local MC Citizen (Kevin Christopher) and producer Critical Mass (Matt Shindruk) aren't here to incessantly hammer on the illness. The pair's combination between silky down-tempo beats and soothing, fast-acting rhymes remind you that you get what you give, remind you to take a deep breath and find your own truth. And that there is hope.

CAROLYN NIKODYM
 CAROLYN@VUEWEEKLY.COM

ALBUM REVIEWS

Neil Young
After the Gold Rush
 (Reprise)
 Originally released: 1970

Neil Young is an artist who, in a lot of ways, is defined by his ditches. I mean, obviously fans both casual and fanatic

tend to appreciate his middle-of-the-road outputs to some of his more outre takes, but part of the whole mystique of Young is that he's an artist who's not only capable but also incredibly willing to fly off the handle and do some utterly bizarre things. It grants a man who is capable of, if we're frank, some pretty hideously banal garbage ("Keep on Rockin' in the Free World" and "Let's Roll" are particularly bad, but it's not just when he goes somewhat political that it happens) a pretty hefty amount of artistic cred, but more importantly it also lends his more interesting attempts at straight-ahead folk- and rock-influenced pop a kind of ragged edge, making them as shambling and sloppy as his distinctive voice.

It was, of course, actually *Harvest* that gave Young the full-blown mainstream attention that drove him to the ditch in the first place, but it's on *After the Gold Rush* that Young is really at his best as a pop songwriter, dipping both into his easy, tuneful roots (a few years removed from Buffalo Springfield and smack in the middle of his success with CSNY) and employing just enough of the roughness that marks his more esoteric albums. He is at times abstract, at times brutally direct, sometimes more classic rock, sometimes piano folk, but throughout he's employing an ear for pop music that's kind of shockingly natural for a guy capable of something as utterly fucked up as *Human Highway*.



Not that pop sensibility and bizarreness are necessarily mutually exclusive, but few are capable of coherently doing both: Young is decidedly less flamboyant but nevertheless a member of an exclusive group of people like Scott Walker, Lou Reed and

David Bowie. The general theme of *After the Gold Rush*, as the title would imply, is the comedown from good times, and Young's occasionally broken career has only given these songs more weight as time passes. Opener "Tell Me Why" is a pretty simple folk tune about

growing up, and it's followed by a triple bill as good as any ever recorded that all tangentially play with similar ideas. The title track's lyrics are dreamlike where the music is simple, and it's both abstract and mournful enough to work as an appropriate coda for almost any situation (a current reading could very much take it as a paean to the environment). "Only Love Can Break Your Heart" may not have been written by Young, but is owned by him nonetheless, the eponymous refrain possibly the Platonic ideal of a use for his voice. "Southern Man," meanwhile, is the rare song that manages to be spitting mad but fully contained, rage tempered like fine steel until it gleams in the light.

That first half is the highlight, but it's hardly the end. The melancholy cover of "Oh, Lonesome Me" arguably improves on the original, while "When You Dance I Can Really Love" carries the rock tradition of stuff like "Cinnamon Girl" and "Hey Hey, My My (Into the Black)" more than ably. Really, the whole thing is proof that Young, for all his ditches, is hard to beat in the middle of the road. **V**

HAIKU

Down With Webster
Down With Webster
 (Universal)

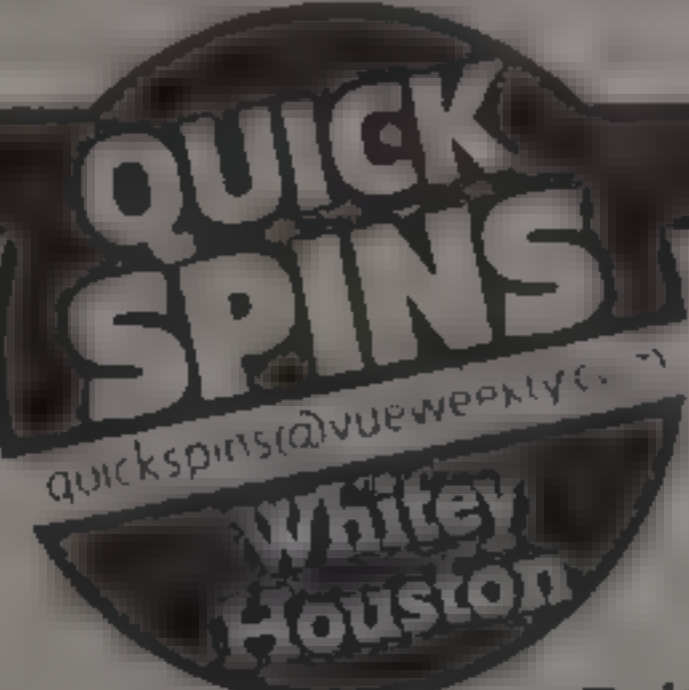
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 They totally kill!

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Horse Treats
 (Babynuts)

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 Delicious sausage

Reckless Kelly
Somewhere in Time
 (Yep Roc)

Workin' man's soft rock
 Kind of dull to my ear but
 Well done and heart-felt



Marillion
Less is More
 (Eagle)

Delicate, lovely
 Not what I was expecting
 From soft-prog granddads

By Divine Right
Mutant Message
 (Hand Drawn Dracula)

I love this guy tons
 Every album, every song
 Is solid gold bars


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PREVUE // TANNER GORDON

Second life

Local troubadour finds his home on the stage

LOCAL



OLD AT HEART >> 19-year-old Tanner Gordon has already recorded two LPs and eight EPs // Supplied

DAVID BERRY

// DAVID@VUEWEEKLY.COM

It may only be an ageist stereotype, but teenagers are not generally known as the most serious-minded or substantial of people. Everything about them, from their clothes to their music to their opinions, if they bother to hold many of them, tends to get disregarded as either faddish or pretentious, surface-level accoutrement for whatever style they happen to hold dear.

Part of that may just be an unfortunate truth of growing up—as C.S. Lewis so

adroitly pointed out, pretension is a necessary step towards being who we want to be—but nevertheless, it's refreshing to meet someone who puts a crack in the accepted wisdom—and **Tanner Gordon** certainly has a lot more on his mind than the typical teenager.

"[I try] to show what's going on all the time; it's what I want to talk about," the prodigious 19-year-old singer/songwriter explains. "We name it 'tattoo folk,' this kind of grungier-sounding folk, and it talks about youth that's going on untalked about all the time. It's not trying to be like

the rock stars on the radio—rock stars are trying to sound like rap stars now, the Hinder and the Hedleys and all those guys with songs like 'Ka-ching' and stuff like that. I want to talk about the kids I see at the shows and walking around Whyte Ave—the stuff I see around me."

And he certainly has a lot to say about it. Playing live and recording since he was 14, Gordon already has an impressive discography to his name: one full-length and a staggering eight EPs of his earnest subdued, acoustic folk, with another full-length, *Calm Down This is Only the End*, due in early spring. It's the kind of output that would seem insanely prodigious for a thirtysomething career musician, and seems downright maniacal for a boy who still can't even have a weekend in Vegas. But, as Gordon explains, there's really nothing else he can see himself doing in life, so he might as well get right down to business.

"There's that oomph in your chest when the drum hits just right, or when you hit the right note and the crowd just reacts," Gordon says of getting up on stage. "I've always wanted to be the one to entertain, and I've always had something to say. I've always had this passion to get up there. The big question for me now is what to do when the stage feels like your first home and the rest of the world feels like your second." **V**

FRI, DEC 18 (9 PM)

TANNER GORDON

WITH ERIN FAUGHT

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HOROSCOPE

ARIES (Mar 21 – Apr 19)

I don't understand why the astronomers responsible for naming new-found objects are so devoid of flair. Here's a prime example: they found a blazar, or blazing quasi-stellar object, in a faraway galaxy. It's powered by a supermassive black hole that's 10 billion times larger than our sun. Why did they give this fantastic oddity the crushingly boring name "Q0906+6930"? Couldn't they have called it something like "Queen Anastasia" or "Blessed Quasimodo" or "Gastromopolopolis"? I trust you won't be as lazy in your approach to all the exotic discoveries you're going to be making in 2010, Aries. Start getting your imagination in top shape. Make sure it's primed and ready for your upcoming walkabout to the far reaches of reality.

TAURUS (Apr 20 – May 20)

Scientists say that pretty much everywhere you go on this planet, you are always within three feet of a spider. That will be an especially useful and colourful truth for you to keep in mind during 2010. Hopefully it'll inspire you to take maximum advantage of your own spider-like potentials. It's going to be web-spinning time, Taurus: an excellent phase in your long-term life cycle to weave an extended network—with you at the hub—that will help you catch an abundance of the resources you need.

GEMINI (May 21 – Jun 20)

I don't normally recommend that you worry too much about what others think of you. In 2010, however, you could benefit from thinking about that subject more than usual. Judging from the astrological omens, I

suspect that you'll be able to correct misunderstandings that have negatively affected your reputation. You might even have the power to shift people's images of you so that they're in relatively close alignment with the truth about who you actually are. Here's the best news: You may be more popular than you've ever been.

CANCER (Jun 21 – Jul 22)

I'm hoping that you will get out more in 2010. And I mean way out. Far out. Not just out to the unexplored hotspots on the other side of town (although that would be good), but also out to marvelous sanctuaries on the other side of paradise. Not just out to the parts of the human zoo where you feel right at home, but also out to places in the urban wilderness where you'll encounter human types previously unknown to you. In conclusion, traveler, let me ask you this: What was the most kaleidoscopic trip you've ever taken? Consider the possibility of surpassing it in the next 12 months.

LEO (Jul 23 – Aug 22)

One of the 20th century's greatest scientific minds was Nobel Prize-winning physicist Max Planck. He knew that in his field, like most others, ingenious innovation doesn't automatically rise to the top. The advancement of good new ideas is hampered by the conservatism and careerism of scientists. "A new scientific truth does not triumph by convincing its opponents and making them see the light," he wrote, "but rather because its opponents eventually die, and a new generation grows up that is familiar with it." In 2010, Leo, there'll be a similar principle at work in your sphere. Influences that have

been impeding the emergence of excellence will burn out, dissipate, or lose their mojo. As a result, you'll be able to express and take advantage of innovations that have previously been quashed.

VIRGO (Aug 23 – Sep 22)

Twenty-two percent of American rightwing fundamentalists believe that Barack Obama is the Anti-Christ. On the other hand, 73 percent of the people who read my horoscopes think that if there were such a thing as an Anti-Christ, he would be an American rightwing fundamentalist. But I'd like to discourage speculations like that among the Virgo tribe in 2010. According to my reading of the omens, you should take at least a year off from getting worked up about your version of the devil. Whoever you demonize, just let them alone for a while. Whatever you tend to fault as the cause of the world's problems, give your blame mechanism a rest. As much as possible, create for yourself an Enemy-Free Zone.

LIBRA (Sep 23 – Oct 22)

I'm hoping that 2010 will be the year you do whatever it takes to fall more deeply in love with the work you do. I'd like to see you reshape the job you have so that it better suits your soul's imperatives. If that's not possible, consider looking for or even creating a new job. The cosmos will be conspiring to help you accomplish this. Both hidden and not-so-hidden helpers will be nudging you to earn your livelihood in ways that serve your highest ideals and make you feel at peace with your destiny.

SCORPIO (Oct 23 – Nov 21)

"It Don't Mean a Thing (If It Ain't Got That Swing)" is a jazz tune composed in 1931

by Duke Ellington and Irving Mills. In accordance with your long-term astrological omens, I propose that we make that song title your motto in 2010—the standard you'll keep referring to as you evaluate which experiences you want to pursue and which you don't. Please proceed on the assumption that you should share your life energy primarily with people and situations that make your soul sing and tingle and swing.

SAGITTARIUS (Nov 22 – Dec 21)

I hope you will get more sleep in 2010. And eat better food, too. And embark on some regimen like meditation that will reduce your stress levels. In general, Sagittarius, I hope you will learn a lot more about what makes your body function at optimum levels, and I hope you will diligently apply what you learn. That doesn't mean I think you should be an obsequiously well-behaved pillar of the community. On the contrary, what I'm envisioning is that by taking better care of yourself you will make yourself strong enough to run wilder and freer.

CAPRICORN (Dec 22 – Jan 19)

Even if you don't plan to go to school in 2010, I suggest you make plans to further your education. Your current levels of knowledge and skill may be quite impressive, but they simply won't be enough to keep you growing and adapting forever. Eventually, you're going to need to learn more. And the coming months will be a perfect time, from an astrological perspective, to get that process underway. Here are a few questions to jumpstart your meditations: What ignorance do you find yourself having to increasingly hide? What

subjects captivate your imagination and tantalize your future self? What skills and know-how do your competitors have that you don't?

AQUARIUS (Jan 20 – Feb 18)

Imagine that money is not just the literal cash and checks you give and receive, but that it is also an invisible force of nature like gravity or electromagnetism. Then imagine that it's possible for this primal energy to be favorably disposed toward you—that on some occasions its rhythms may be more closely aligned with your personal needs. Can you picture that, Aquarius? I hope so, because there is a sense in which this seeming fantasy will be an actuality for you during much of 2010. How well you're able to capitalize will depend in part on how high you keep your integrity levels. Are you prepared to be more impeccably ethical, fair, and honest than you've ever been?

PISCES (Feb 19 – Mar 20)

Have you been toiling away earnestly at the exhausting homework that life has dumped on you this past year? Have you kept the faith even when you've been fooled and confused? Have you applied yourself with a pure heart to the maddening details and puzzling riddles you've been asked to master? If you've been less than conscientious at doing these tasks, the next two months will bring you a series of tricky final exams. But if you have been doing your due diligence, then you're on the brink of graduating from boring old problems that you have been studying and studying and studying for a long time. Do we dare hope that you will soon be free of a history that has repeated itself ad nauseam? Yes, I think we do dare.

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COMIC STRIP • Bourbon St, WEM • 780.483.5999 • Wed-Fri, Sun 8pm; Fri-Sat 10:30pm • Hit or Miss Monday's: amateur comedy night; Dec 21 • Erik Griffin, Andrew Iwanik and Mike Harrison; until Dec 20 • Sean Lecomber, Sean Gramiak and Sean Thompson; Dec 23-27 • Hit or Miss Monday's amateur comedy night; Mon, Dec 28 • Paul Brown and friends with guests; Tue, Dec 29 • Winston Spear, Sean Gramiak and Kelly Soloduka; Wed, Dec 30

DRUID • 11606 Jasper Ave • 780.710.2119 • Comedy Night: Hosted by Lars Callieou • Every Sun, 9pm

HYDEAWAY-Jekyll and Hyde • 10209-100 Ave • 780.426.5381 • Comedy show every Tue, 9pm • \$5 (door)

LAUGH SHOP-Whyte • 2nd Fl, 10368-82 Ave • 780.476.1010 • Kevin McGrath; Dec 17-20 • Paul Sveen's Comedy Class Graduates; Dec 22-23

NEWCITY LIQUID LOUNGE • 10081 Jasper Ave • Newcity Upstairs Underground Comedy Night presents: lies the state told you: Disestablishmentarianism comedy night • 1st Tue every month, 9pm

UNIVERSITY OF ALBERTA • Fine Arts Building, Media Rm, 88 Ave, 112 St • 780.420.1757 • albertaville.ca/about/ • U: The Comedy of Global Warming, written and directed by Ian Leung • Sun, Dec 20

WUNDERBAR • 8120-101 St • Hang-time! hosted by Mike Robertson and Arlen Konopaki • Tue, Dec; every second Thu, 9:30pm

QUEER

AFFIRM SUNNYBROOK-Red Deer • Sunnybrook United Church, Red Deer • 403.347.6073 • Affirm welcome LGBTQ people and their friends, family, and allies meet the 2nd Tue, 7pm, each month

BISEXUAL WOMEN'S COFFEE GROUP • A social group for bi-curious and bisexual women every 2nd Tue of the month, 8pm • groups.yahoo.com/group/bweddmonton

BOOTS BAR AND LOUNGE • 10242-106 St • 780.423.5014 • 2nd Thu: Illusions Social Club • 3rd Wed: Edmonton O Society • 2nd Tue: Edmonton Rainbow Business Association • Every Fri: Philosophy Café • Fri and Sat DJ SeXXXy Sean 10-3 • Long Weekend Sundays feature the Stardust Lounge with Miss Bianca and Vanity Fair

BUDDYS NITE CLUB • 11725B Jasper Ave • 780.488.7736 • DJ Dust 'n' Time; Mon 9pm • DJ Arrow Chaser; Tue 9pm • DJ Dust 'n' Time; Wed 9pm, no cover before 10pm • DJ Arrow Chaser; Fri 8pm, no cover before 10pm • DJ Earth Shiver 'n' Quake; Sat 8pm, no cover before 10pm • DJ Bobby Beatz; Sun 9pm • Drag Queen Performance Show, Sun, no cover before 10pm

EDMONTON PRIME TIMERS (EPT) • Unitarian Church of Edmonton, 10804-119 St • A group of older gay men who have common interests meet the 2nd Sun, 2:30pm, for a social period, short meeting and guest speaker, discussion panel or potluck supper. Special interest groups meet for other social activities throughout the month. E: edmontonpt@yahoo.ca • primetimersww.org/edmonton

GLBT SPORTS AND RECREATION • teamedmonton.ca • Women's Drop-In Recreational Badminton; Oliver School Gym, 10227-118 St; 780.465.3620; Wed, 6-7:30pm • Bootcamp; Lynnwood Elementary School at 15451-84 Ave; Mon, 7-8:15pm; bootcamp@teamedmonton.ca • Bowling; Gateway Lanes, 100, 3414 Gateway Blvd; Sat, 5-7pm; bowling@teamedmonton.ca • Curling; Mon, 7:15-9:15pm; Granite Curling Club; 780.463.5942 • Running; Sun, Tue, Thu; running@teamedmonton.ca • Swimming; NAIT pool, 11762-106 St; Tue, 8-9pm, Thu, 7:30-8:30pm; swimming@teamedmonton.ca • Volleyball; Tue Recreational: Mother Teresa Elementary School at 9008-105A, 8-10pm; Thu intermediate at Amiskwicay Academy, 101 Airport Rd, 8-10pm; recvolleyball@teamedmonton.ca; volleyball@teamedmonton.ca • YOGA (Hatha): Free Yoga every Sun, 2-3:30pm; Korezone Fitness, 203, 10575-115 St, yoga@teamedmonton.ca

ILLUSIONS SOCIAL CLUB: CROSSDRESSERS • 780.387.3343 • meet monthly • Info: groups.yahoo.com/group/edmonton_illusions/

INSIDE/OUT • U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu each month (fall/winter terms): Speakers Series. E: kwells@ualberta.ca

LIVING POSITIVE • 404, 10408-124 St • edmlivingpositive.ca • 1.877.975.9448/780.488.5768 • Confidential peer support to people living with HIV • Tue, 7-9pm: Support group • Daily drop-in, peer counselling

MADELEINE SANAM FOUNDATION • Faculté St Jean, Rm 3-18, 780.490.7332 • Program for HIV-AID'S prevention, treatment

and harm reduction in French, English and other African languages • 3rd and 4th Sat, 9am-5pm each month • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB • geocities.com/makingwaves_edm • Recreational/competitive swimming. Socializing after practices • Every Tue, Thu

PLAY NIGHTCLUB • 10220-103 St • Open Thu, Fri, Sat with DJs Alex Brown and Eddie Toonflash

PRIDE CENTRE OF EDMONTON • 9540-111 Ave • 780.488.3234 • pridecentreofedmonton.org • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Every Tue/Thu, 2-4pm • CA: Thu (7pm) • Suit Up and Show Up: AA big book study group every Sat, noon • Youth Understanding Youth: Up to 25 years, support and social group every Sat, 7-9pm; yuy@shaw.ca • Womonspace: Board meeting 1st Sun every month, 10:30am-12:30pm • Trans Education/Support Group: Meet the 1st and 3rd Sun, 2-4pm, every month; albertatrans.org • Men Talking with Pride: Sun 7pm; facilitator: Rob Wells robwells780@hotmail.com • HIV Support Group: 2nd Mon every month, 7pm • Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance: Support meeting 2nd Tue every month, 7:30pm • Transgender, Transsexual, Intersex and Questioning. Education, advocacy and support for men, women and youth • Free professional counselling every Wed except the 1st Wed each month; 7-10pm; appt encouraged, drop-ins welcome • YouthSpace: drop-in for LGBTQ for youth up to 25; Tue-Sat, 3-7pm

PRISM BAR • 10524-101 St • 780.990.0038 • Wed: Free Pool; Karaoke, 9pm-midnight • Thu: Prism Pool League; 7-11:30pm • Fri: Steak Nites; 5-9pm; DJ at 9:30pm

ROBERTSON-WESLEY UNITED CHURCH • 10209-123 St • 780.482.1587 • Soul OUTing: an LGBT-focused alternative worship • 2nd Sun every month, 7pm; worship Sun, 10:30am; people of all sexual orientations welcome. LGBT monthly book club and film night. E: jravenscroft@rwuc.org

ST PAUL'S UNITED CHURCH • 11526-76 Ave • 780.436.1555 • People of all sexual orientations are welcome • Every Sun (10am worship)

WOMONSPACE • 780.482.1794 • womonspace.ca, womonspace@gmail.com • A Non-profit lesbian social organization for Edmonton and surrounding area. Monthly activities, newsletter, reduced rates included with membership. Confidentiality assured

WOODYS • 11723 Jasper Ave • 780.488.6557 • Karaoke with Nathan; Mon 8pm • Martini Mondays; 3pm • You Don't Know Game Show with Patrick and Nathan; Thu 9pm • Long Island Iced Tea; Thu 3pm • Karaoke with Morgan; Wed 7pm • Karaoke with Kevin; Sun 8pm

YOUTH UNDERSTANDING YOUTH • yuyedm.ca • Meets every Sat, 7-9pm • E: info@yuyedm.ca, T: 780.248.1971

SPECIAL EVENTS

ETS CHRISTMAS LIGHTS TOURS • Route includes Downtown, Candy Cane Lane, and Legislative Grounds • Until Dec 19 • Departs from the west side of City Hall at Transit Stop #1364, 100 St between 103 and 103A Ave at 6pm, 6:15pm and 6:30pm nightly; additional 5:45pm departures on Sat and Sun • \$3 each; limit of 8 per person at TIX on the Square; free for child 5 yrs and under, but must sit on adult's lap (no strollers)

FMC CHRISTMAS BUREAU BREAKFAST • Westin Hotel, 10135-100 St • Dec 17, 7-8:30am • \$65 at 780.423.7385

ILLUSIONS-MAGIC 'N' MIRACLES • Jubilee Auditorium • Featuring Master illusionists Murray Hatfield and Teresa • Sun, Dec 27, 1pm, 4:30pm and 7:30pm

INTENTION ALBERTA • Camp Maskepetoon, Pigeon Lake, Alberta • intentionalberta.ca • tinyurl.com/yhao4fr • Ringing in the New Year through practicing "being" the world that we seek to live in-speak, play, eat, dance and be your unlimited selves • Dec 29-Jan 2 • \$88 (5 day kids pass)/\$111 (adult temple pass)/\$44 (kids temple pass)/\$44 (New Year's Eve party)/\$66 (one day pass)

WINTER SOLSTICE CELEBRATION • City Hall, 1 Sir Winston Churchill Sq • Westwood Unitarian Congregation an evening of music, story, and celebration • Mon, Dec 21, 7-8pm

10030-102 STREET
INFO: 428-STAR

12/18 CO RELEASE
THE SKYLIFE
JASON ZERBIN & DIRTY CITY HEARTS

12/19 DEAD END PROD PRESENTS
FAR TOO LOUD
JUST 2 GUYS & GUESTS

12/26 BOXING DAY SOUNDCLASH
MAT THE ALIEN
GREENLAW & DEGREE

12/31 NYE 2009! 7 BANDS, 8DJS, \$10
RAYGUN COWBOYS
OLD WIVES / SALLY'S KRACKER
THE BLAME IT'S / DOWN THE HATCH
THE RUMBLE STRIPPERS IN FIRE NEXT TIME

01/08 FOUNDATION, VUE & THE BEAR PRESENT
MUDHONEY
SLATES / MICHAEL RAULT

01/09
COLD DRIVEN
WITH LIPHT AND JEZIBELLE

01/15 LIVENATION PRESENTS
SWITCHFOOT
PAPER TONGUES

01/16 2ND ANNUAL
MOBILIZE-CANTA DJ FUNDRAISER

01/22 THE UNION PRESENTS
BEHEMOTH
SHINING AND SEPTIC FLESH

01/23 THE UNION PRESENTS
JFR PROJECT
DESOUSA DRIVE

12/18 THE PROTÉGÉ PRESENTS
AN-TEN-NAE
ACID CRUNK TOUR
WITH THE PROTÉGÉ / WADJIT
SOUNDFACTOR AND PACIFIC M.O.

12/19
THE CANYON
ROSE OUTFIT
WITH VIS VITALIS

12/22 TROUBADOUR TUESDAYS
BERNIE J
HOSTED BY MARK FEDUK OF RED RAM / UNCAS

12/29 TROUBADOUR TUESDAYS
ET QUARTET
MATT BOISVERT
HOSTED BY MARK FEDUK OF RED RAM / UNCAS

12/31 NYE 2009! 7 BANDS, 8DJS, \$10
RAYGUN COWBOYS
OLD WIVES / SALLY'S KRACKER
THE BLAME IT'S / DOWN THE HATCH
THE RUMBLE STRIPPERS IN FIRE NEXT TIME

01/02
GROUNDLED STAR
DUELSIDE / GREEN DIESEL

01/05 TROUBADOUR TUESDAYS
JOE VICKERS
OF AUDIO/ROCKETRY
HOSTED BY MARK FEDUK OF RED RAM / UNCAS

01/08
SHORT OF ABLE
ZERO SOMETHING / MINDWEISER

01/09
CYGNETS
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WEDNESDAYS

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Ten queer years

When the 2000s began, I had just entered high school. I dated some guys and sorted out girl-loving feelings, dumping my boyfriend right before grad when I realized I was gay. It's certainly been a decade of growth for me, much of it thanks to all the highlights and lowlights the '00s brought to the gay scene. This is not a definitive list of the homo oughts, it's just some of the stuff that mattered to a queer 24-year-old living in Edmonton.

There is an explosion of gay-straight alliances throughout the continent, making school environments a safer and more welcoming place for queer students and their allies. More youth groups are created, as are local pride centres. Pride celebrations explode in every town they happen in. Our community veers out just a bit more into the open and huge steps are made in

the normalization of queer. The Internet completely revolutionizes the way gay people find friends, support, share stories and mobilize against discrimination.

Janice Langbehn is refused entry to see her dying partner Lisa Pond in a Florida hospital. She is unable to even gain access for the couple's three children. Pond dies alone, with the family just one door away. They had the misfortune to vacation in the wrong place. The couple had been together for 17 years and raised 27 children together.

Iranian President Mahmoud Ahmadinejad becomes a laughing stock on the world stage when he declares that there are no gays in Iran. An Australian gay bar, the Sir Robert Peel Hotel, wins the right in court to ban everyone but gay men from the establishment. An 18-minute video of transwoman Duanna Johnson

being beaten by police in a Memphis jail-house surfaces. Reprimands are light and Johnson sadly passes away the next year.

Gay marriage becomes legal in Canada! Same in Spain, Belgium, the Netherlands, Norway, Sweden, South Africa and in five US states. Senator Larry Craig's wide stance in an airport bathroom gains him far too much media attention. Lawrence v. Texas strikes down sodomy laws. Proposition eight becomes a rallying point for homos and allies as the vote removes the ability for queer Californians to marry. Canadian Blood Services and the blood banks of many other countries continue to ban gay blood. Five dozen countries sign on to a UN statement calling for the worldwide decriminalization of homosexuality.

There are sad times in Edmonton. After more than 30 years, the Roost Nightclub closes its doors. Michael Phair retires from politics and takes an incredibly well-deserved break (but totally keeps working anyway). Bill Whatcott, notorious prairie homophobe, sets up shop and runs for mayor. Our community loses familiar figures and activists.

But bad times are turned to dust by the good stuff. Our pride celebration multiplies by thousands. Camp fyrefly, Canada's only queer youth camp at the time, starts in Edmonton and grows beyond anyone's imagination. The Exposure festival rocks the town with incredible queer art. Karen Campos' Dance Dance Queer Revolution brings an inclusive seasonal party event to the Edmo. Outspeaks goes into schools and changes minds about homophobia. The Pride Centre hops locations and finally finds a great one in an unlikely place. Mayor Stephen Mandel welcomes the pride celebration into the city and raises a rainbow flag at city hall.

Fifteen-year-old Lawrence King is shot in school by a classmate who King had apparently expressed romantic interest in. Rumour was that he had asked the boy to be his Valentine. I wept for a kid with more guts than most of us.

Perez Hilton becomes a celebrity gay blogger and walking bad stereotype while viciously outing celebrities. Meanwhile, Ellen Degeneres and Portia de Rossi manage to get married and present

an extremely "normal" version of a happy gay couple to middle America.

Lindsay Lohan dates out DJ Samantha Ronson and, for a while, quiets down her manic partying ways. People credit Ronson with Lohan's return to normalcy. Eventually the relationship implodes and sends Lohan spiralling into damaged break-up territory with videos surfacing of her sobbing at Ronson's door. The girls continue to be on-again/off-again/nuts-again.

Welcome to the club Meredith Baxter, Portia de Rossi, Adam Lambert, Neil Patrick Harris, Wanda Sykes, Clay Aiken, John Barrowman, Rachel Maddow, Jane Lynch, Suze Orman, Kim Stolz, Lady Gaga, Lance Bass, Amanda Palmer, Missy Higgins, John Amaechi, David Hyde Pierce, Dumbledore, Chad Allen, Stephen Gately (RIP), David Ogden Stiers, RJ Helton, Kelly McGillis, James McGreevey and Dustin Lance Black.

Thanks for an amazing decade! Catch you on the flipside, and readers, feel free to attack me with all the stories I'm sure to have missed. What mattered to you in the queer '00s? **V**

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Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in

person or by fax. Free ads will run for four weeks, if you want to renew or cancel please phone Glenys at 780.426.1996/fax 780.426.2889/e-mail office@vueweekly.com or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication. Placement will depend upon available space

Nextfest 2010: Call for submissions from emerging theatre artists; **Deadline: Dec 21, 2009.** send to: Nextfest c/o The Roxy Theatre, 10708-124 St, Edmonton, AB T5M 0H1. For submissions in dance, music, visual art, non-script based performance contact Steve Pirot at steve@nextfest.ca

Kompany Family Theatre: Call for complete draft, original play for the second annual New Works for Young Audiences. Submission **Deadline: Jan 15, 5pm** Info: Laura Rushfeldt, T: 780.944.9115 / E: kompany.admin@shaw.ca

Profiles Gallery: call for submissions for 2011. Seeking proposals from artists working in all styles and mediums; **Deadline: Sat, Feb 27, 2010, 5pm;** More info: Janine Karasick-Acosta at 780.460.4310, 31 or janinek@artsheritage.ca

Submit exhibits for consideration in the following categories: Environmental Site Specific Installation; Curated Group Exhibit, Individual or Two Artist Exhibit, and Community Programs are invited to participate in 2010 at The Works Art Market and Food Street (deadline Feb 15, 2010) and Street Stage (deadline Mar 15, 2010). Application at theworks.ab.ca

Artist Volunteers needed at the Today Family Violence Centre to develop murals in their new facility that help in creating a positive environment for clients. Patrick Dillon at 780.455.6880

Call for artist donations for the Christmas Bureau of Edmonton: Any artist willing to donate a piece of art to the Christmas Bureau will get at least two mentions on local main stream radio. Supported by info about the Alberta Craft Council where the work will be presented for sale Info: Dianne Brown 780.414.7681; E: dianne.brown@christmasbureau.ca

SUPPORT YOUR LOCAL FOOD BANK

Forever Growing, Forever Strong-2010 Alberta Literary Awards: Writers Guild of Alberta (WGA) invite writers from across Alberta to submit to this year's award categories. **Deadline: Dec 31, 2009** Info: 780.422.8174; writersguild.ab.ca

Musical theatre company needs strong and (preferably older) tenor for production at the Arden in April. Paid position call 780.460.2937; Rehearsals start December

MUSICIANS

Bass player with strong harmony vocals wanted for a regularly gigging, three piece, power, roots-based trio. Call Marv Machura @ 240-1509, www.marvmachura.com; marv@marvmachura.com

WANTED: JAMMERS for open public monthly jam on the second Sunday of the month at 919-128A Ave. Rock, country & old time music. Ph. 780.973.5593, randyglen@JumpUpDj.com

Attention All Choirs: Any choirs interested in singing with other choirs in a 12th Night Celebration on Jan 3, 2010, please contact Vince at 780.436.8317

The Works Street Stage call to artists from experimental, rap, hip-hop, to folk, bluegrass, country, blues, jazz and rock-all genres. theworks.ab.ca/societyfolder/calls/calls.html; Contact Dawn Saunders Dahl dawn@theworks.ab.ca

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Print your ad here:

Who's Your Daddy?

Dear Andrea:

OK, I get it about the hot moms but what about dads? Does anyone ever talk about them? I remember when our son was younger and my husband would be out with him in the Baby Bjorn or stroller he would tell me he got a lot more attention from women than he did otherwise! Some of that was really about the cute baby but really, he was pretty sure those women were flirting with him. What was that about? He had a wedding ring and a kid! Is there a thing about "DILFs" like there is about MILFs? It kind of seems like there would be, but it's not something you ever hear.

Love, Wondering Mom

Dear Mom:

Kinda. Did you try Googling "DILF"? There's a ton more out there than I would

have expected, but since you're not the first one to bring this up, I have been looking. A lot of it is just online porn zeitgeistiness—"people are talking about MILFs, so people will be wondering about DILFs, so I, sex-site owner or promoter or whatever, will make sure there's something for them to see." The perhaps unexpected (although not to me!) detail is that almost every hit brings you to gay porn. This should not be a big surprise when you remember that there just isn't a lot of "hot guy!" stuff marketed to women. There is some, but most porn made for women is very couple-y. So "DILF" for porn purposes seems to refer to somewhat older men-for-men, and fits neatly alongside already-existing categories like "daddies." And "daddy" for porn purposes never had the first thing to do with taking the kids to the park.

There are also Bears, of course, but they are likewise not associated with babies. Not even Baby Bjorns. Ahem.

I did run across "Am I A DILF?" and "How To Be A DILF"-type posts on various dad blogs, but I find something unconvincing about the entire question, not to mention the suggestions. Use hair product? Work out a lot? Really? There is no question that attractive dads get a lot of attention (including a great deal of media attention, if they're Jude Law or Brad Pitt), but I am not sold on the idea that they are getting it for their abs, let alone their well-gelled hair. Rather, I think a nice-looking guy pushing his daughter on the swings or toting an adorable toddler in a backpack attracts extra attention because (unfairly to today's crop of fully involved fathers) a father who knows how to be a dad, not just a contributor of genetic material and material support, is still seen as an exception. And he is attractive to women who hope to find such a partner themselves, or who wish that the partner they did have would be more like that. He is not being fetishized

for his fecundity (or for keeping his trim figure), nor are most admirers hoping to bed him. The women who are staring are well aware that he is married. Few are seriously plotting or even fantasizing a seduction. Now, for the attractive single dad at the playground ...

While I do believe that the good father's good-fatherliness is a large part of his appeal, it's worth mentioning here that recent theories in sociobiology have poked giant holes in our previous, somewhat cartoonish view of protohuman, early human, and modern hunter-gatherer sexual politics and economics. It's no longer safe to assume that women are hardwired to look for one reliable provider with whom to raise our expensive, fragile, slow-maturing offspring. Newer theories hold that human kids are indeed so expensive and slow-growing that the preindustrial nuclear family could never have supported them, and you need relatives, older children and friends, as well as a husband, to keep a baby safe and well-fed.

This does open up a little room for us to

view men, including men with children, as sex objects and not merely provider objects. But I am just not buying the idea of women (most women, that is) seeing a handsome dad out dadding and thinking, "Now there's a dad I'd like to fuck." I think most women who find, say, Brad Pitt sexy just find him sexy. There's no special category for "has kids but is still hot." Rather, I think the sight of a man ministering to or goofing around with his young kids inspires an "aaww!" reaction which is, while not specifically anti-sexual, certainly not sexy-sexual. It may make you want to marry him or wish you had married him, or hope that when it is time to marry you find someone as handsome-plus-good-with-kids. It adds to a man's attractiveness as a theoretical life partner, not as a potential fuck buddy. And I do not believe the same goes for MILFs. Having the hots for a dad is never going to carry the enormous cultural madonna-versus-whore weight that the "hot mom" does. And he can be happy about that.

Love, Andrea

VOLUNTEER

Meals on Wheels—Volunteers needed • To deliver nutritious meals (vehicle required) Weekdays 10:45am-1pm • To assist in the kitchen Weekdays 6am and 4pm; shift times are flexible • 780.429.2020

Volunteer with Edmonton Mennonite Centre for Newcomers, help immigrant Children and youth of all ages—volunteer in a homework club. Contact Phillip Deng at 780.423.9516 or pdeng@emcn.ab.ca

Volunteer website for youth 14-24 years old. youthvolunteer.ca

U of A Job Shadow Week 2010 (Feb 16-19). Volunteers Needed. Register by Jan 11. Details at uofaweb.ualberta.ca/capsemplemployers/JobShadow.cfm

Heart and Stroke Foundation of Alberta, NWT & Nunavut: Take a few hours this February and join our team of Heart Month volunteers. Visit heartandstroke.ca/help; 1.888.HSF.INFO

Canadian Mental Health Association / Board Recruiting 2009 Learn about our community work: www.cmha-edmonton.ab.ca

Volunteer with the Aboriginal Health Group. Plan events (like Aboriginal Health Week, Speaker Series). Promote healthy habits to high school students. Set up events. E: abhealthgroup@gmail.com; aboriginalhealthgroup.org

Deep Freeze, Jan 9-10, winter festival, need volunteers; contact Judy 780.496.1913; artsontheave.org

CNIB's Friendly Visitor Program needs volunteers to Help and be a sighted guide with a friendly voice. If you can help someone with vision loss visit cnib.ca or call 780.453.8304

Bicycle Mechanic Volunteers for Bissell Centre community homeless or near homelessness members on Mon, Wed, Fri, 9am-12pm. Contact Linda 780.423.2285 ext 134

The Learning Centre Literacy Association: seeking an artist or arts & craftsperson that would be willing to commit 2 hrs weekly to the instruction of their passion to adult literacy learners in the inner city. Denis Lapierre 780.429.0675, dllearningcentre@shaw.ca

Dr.'s Appointment Buddy—Accompany new refugee immigrants to their medical appointments to give support and assist with paperwork. Thu, 10:30am-2:30pm. Transportation not required. Leslie 780.432.1137, ext 357

P.A.L.S. Project Adult Literacy Society needs volunteers to work with adult students in the ESL English as a Second Language Program. Call 780.424.5514; training and materials are provided

S.C.A.R.S.: Second Chance Animal Rescue Society. Our dogs are TV stars! Watch Global TV every Sat at 9:45 AM where new, wonderful dogs will be profited. scarscare.org

BISSELL CENTRE Community in need of basic daily items, please bring: coffee, sugar, powdered creamer, diapers, baby formula to Bissell Centre East, 10527-96 St, Mon-Fri, 8:30am-4:30pm

People between 18-55, suffering from depression or who have never suffered from depression are needed as research volunteers, should not be taking medication, smoking, or undergoing psychotherapy and not have a history of cardiovascular disease. Monetary compensation provided for participation. 780.407.3906

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HEALTHY VOLUNTEERS required for studies at UofA. Call 780.407.3906; E: UofADep@gmail.com. Reimbursement provided

U of A is seeking major depression sufferers interested in participating in a research study. Call 780.407.3906; E: UofADep@gmail.com

The Support Network: Volunteer today to be a Distress Line Listener. Apply on line thesupport-network.com or call 780.732.6648

SERVICES

SACRED Edmonton Society; sacredeatingdisorders.com; An Eating Disorder Intensive Recovery Program for those with anorexia or with bulimia. E: sacred6@telus.net; T: 780.429.3380

Have you been affected by another person's sexual behaviour? S-Anon is a 12-Step fellowship for the family members and friends of sex addicts. Call 780.988.4411 for Edmonton area meeting locations and information, sanon.org

SACE—Public Education Program: Sexual Assault Centre of Edmonton (sace.ab.ca) provides crisis intervention, info, counseling, public education. T: 780.423.4102/F: 780.421.8734/E: info@sace.ab.ca; sace.ab.ca/24 Hour Crisis Line: 780.423.4121

Are you an International Medical Graduate seeking licensure? The Alberta International Medical Graduates Association is here to help. Support, study groups, volunteer opportunities—all while creating change for tomorrow. aimga.ca

Canadian Mental Health Association, cmha-edmonton.ab.ca Education Program offer workshops to give skills to intervene with people who may be at risk for suicide. Follow the links to ASIST or call 780.414.6300

Jewish Family Services Edmonton/TASIS (Transforming Acculturative Stress Into Success): A free program aimed at minimizing culture shock and displacement for trained professional immigrant women. T: Svetlana 780.454.1194; E: community@jfs.org

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Unless otherwise specified, the following will apply:

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- Vue Weekly reserves the right to exclude anyone from our contests.
- no staff, sponsors or members of their immediate families may enter.
- the personal information of those who enter will not be sold but may be provided to contest sponsors.
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8



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